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A STUDY OF THE EFFECTS OF INSTRUCTION IN CLOSE TEXTUAL ANALYSIS ON THE ABILITY OF SECONDARY-SCHOOL STUDENTS TO INTERPRET IMAGINATIVE LITERATURE INDEPENDENTLY

by

© MUNDI IRVING JOSEPHSON

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "A Study of the Effects of Instruction in Close Textual Analysis on the Ability of Secondary-School Students to Interpret Imaginative Literature Independently," submitted by Mundi Irving Josephson in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

This study examined the effects of instruction in close textual analysis on the ability of secondary-school students to interpret imaginative literature independently.

Teaching-plans on three short stories were developed; the approach in these plans was that of close textual analysis. A fourth short story was selected; this story was not taught to or discussed with the students involved in the study; students read the story and wrote free responses to it before and after the series of teaching periods on the other three short stories. These pretest and posttest protocols were the basis for the assessment of student ability to interpret imaginative literature independently.

The study was conducted in a secondary school in a Western-Canadian city. Arrangements were made to work with two equal-ability Grade Twelve classes. The investigator secured thirteen one-hour periods with one class in which to do the testing, and the teaching of the three short stories; this class became the experimental group. The other class, which wrote the pretest and posttest protocols but proceeded with instruction (in literature, but not in close textual analysis) from their regular teacher, became the control group.

Both classes were given one evening in which to read the test story, and the class period of the following day in which to do the free written response. After the ten teaching periods with the

experimental group, both classes were given an evening in which to re-read the test story, and the class period of the following day in which to do the second free written response.

The pretest and posttest protocols were analyzed according to procedures developed by James R. Squire, James R. Wilson and other prominent researchers within English Education. Statistical analyses of changes from pretest to posttest protocols revealed the following: for the experimental group, a significant increase in the frequency of "Interpretational" response and a significant decrease in the frequency of "Literary Judgment" response; for the control group, a slight--but not statistically significant--increase in the frequency of "Interpretational" response, and a significant decrease in the frequency of "Literary Judgment" response. Statistical analyses of differences in gain scores between the experimental group and the control group revealed the following: the significant increase in frequency of responses registered by the experimental group was attributable to the instructional method rather than to a second consideration by the students of the test story. Qualitative analyses of selected protocols suggested that improvement in quality of interpretation was not necessarily commensurate with increases in numbers of "Interpretational" responses.

The study therefore supports, with reservations, the following conclusion: instruction in close textual analysis significantly improves the ability of secondary-school students to interpret imaginative literature independently.

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A valuable part of one's involvement in a study of this kind is the working relationship with advisors and colleagues. Part of the motivation to complete such a study comes from the encouragement of family and friends.

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Chapter 1

INTRODUCTION TO THE STUDY

The purpose of this study is to assess the effectiveness of close textual analysis as a method of teaching secondary-school literature. Such analysis, stated briefly, is the intensive examination of words -- their uses, meanings, and relationships -- as contained in and defined by a literary text. The language of imaginative literature, as opposed to the language of science, has multiple significance. Some authorities maintain that this significance can be fully appreciated only through a consideration of related matters such as the life of the author or the era in which the work was written. The proponents of close textual analysis take a different point of view. They argue that the writer includes in the poem, story, novel, or play all the information that the average reader will need in order to arrive at an accurate interpretation. They believe, consequently, that the significance of a work of literature can and should be discerned by attending almost exclusively to the text.

The study is needed because while the close analysis of literary texts is reputed by authorities to be a valuable teaching method, there have been no studies which attempt a direct demonstration of its efficacy in the secondary-school classroom. This investigator has used the method throughout his own high-school teaching career.

His experience with close textual analysis suggests that it is the most effective means of teaching literature, and that it can achieve a very important objective. It seems to be capable of improving student "reading" ability -- of enabling students, in other words, to understand the works of literature they will read independently of the classroom, when they do not have the assistance of teacher explanations or textbook commentaries. But there is a need for formal evidence by which to assess these beliefs and assumptions.

The general hypothesis of this study, then, is that instruction in close textual analysis will significantly improve the ability of secondary-school students to interpret imaginative literature independently. In order to test this hypothesis, the investigator worked with two Grade-Twelve English classes in a Saskatoon high school: he had the experimental group write an essay, as pretest, on a Joseph Conrad short story which had not previously been taught to them; he taught a series of lessons to the experimental group, using three other short stories and incorporating the close textual analysis approach; he had the experimental group write a second essay on the Conrad short story, as posttest, in order to determine the effects of the instructional method; the control group did the same pre- and posttest, but did not receive the instruction in close textual analysis.

The foregoing is a brief, preliminary statement; subsequent sections and chapters discuss all of these matters at greater length. The second chapter contains a full description of research design, including a statement of the empirical problem of the study as a series of questions and hypotheses. The third chapter is a review

of research, and further establishes the need for the study in the context of related investigations. The fourth chapter is an analysis of the results. The fifth chapter is intended as a comprehensive summary.

The major purpose of this introductory first chapter, however, is to provide a fuller discussion of the implications of close textual analysis for the study of literature. A great many authorities ascribe, for example, unique values to the study of literature. In view of the evidence that many students cannot successfully interpret a work of literature, that these values are being transmitted is highly unlikely. Close textual analysis may well be the means by which English teachers will be able to improve student interpretive ability, foster the habit of reading away from the classroom, and thereby ensure that literature will have a genuine and continuing impact on the lives of those they teach.

It is to these points that the subsequent sections of this chapter are addressed. Comments are contained under the headings of (1) the values of literature (2) reading ability and the values of literature, and (3) close textual analysis and reading ability.

THE VALUES OF LITERATURE

Members of the English-teaching profession and educators in general attribute two major values to the study of literature. They maintain, first, that the ability to write, speak and listen will be

developed more effectively through the study of literature than through direct instruction in language; and, second, that the study of literature has a unique, "humanizing" value. In order to understand the importance attached to literature by the profession -- and to appreciate the seriousness of the result if these values are not transmitted -- a fuller discussion of these two points is necessary.

That literature is important because it enables students to understand and use language is not, in one sense, a revolutionary claim. The value of the study of literature as a means of learning to write is attested to by research studies, such as those of Christiansen[1] and Heyes,[2] while further commanding evidence is the testimony of writers themselves.[3] To support the claim that literature enables students to speak and listen well is more difficult. If through reading one learns to comprehend relatively intricate language patterns, it seems reasonable that one also learns to comprehend the less complex patterns of speech. If through reading one somehow internalizes the patterns of prose, it seems reasonable that one also learns to speak effectively. But since very little research has been done in these areas, additional comments might help to clarify the role of literature in language-learning.

What is involved, then, in the ability to speak and listen effectively? The student must be able to use words and combinations

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[1]Mark Christiansen, "An Experimental Study in Composition: Extensive Writing vs. Some Writing Plus Reading," University of Kansas Bulletin of Education, XIX (1965).

[2]Frank Heyes, Junior, "A Theme-A-Week Assumption: A Report of an Experiment," English Journal, XLIV (March, 1962), pp. 305-315.

[3]Lee Frank Lowe, "Writers on Learning To Write," English Journal, LIII (May, 1964), pp. 488-495.

of words which are appropriate to his own purposes; he must be able to interpret and evaluate the words he hears in order to determine a speaker's purposes. These abilities require, first of all, a vocabulary from which to make selections, and if the student learns a great many words from the language he hears around him, the student who speaks effectively will have learned the most important aspect of vocabulary through reading.[4] The meaning of a word, as I.A. Richards and others have pointed out, is the sum of the contexts in which it appears. But the contexts of ordinary speech, compared to those of literature, are limited both in quantity and quality. A student may often hear, , for example, the word "principle." He may consult a dictionary to determine its meaning. He will begin to have a full understanding of the word, however, only when he becomes aware that it has been examined and defined by writers like Joseph Conrad: "Principles won't do. Acquisitions, clothes, petty rags -- rags that would fly off at the first good shake."[5] A student may often hear the word "conscience." He will understand it fully only to the extent of his awareness of the extended treatment provided by Mark Twain: "...it don't make no difference whether you do right or wrong, a person's conscience ain't got no sense, and just goes for him anyway."[6] A student may often hear words like "nigger" and "Jew," but depending on his environment,

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[4]Paul Roberts, Understanding English (New York: Harper and Row, 1958), p. 360. See Roberts' comments on attaining vocabulary through reading.

[5]Joseph Conrad, Heart of Darkness (New York: W.W. Norton and Company, Inc.), p. 55.

[6]Mark Twain, Adventures of Huckleberry Finn (Boston: Houghton Mifflin Company), p. 194.

only in limited contexts. He will understand such words better, no doubt, if a teacher gives him some instruction in semantics. He will understand such words fully only if he experiences their impact in the works of writers like William Faulkner, Harper Lee, Shakespeare, and Philip Roth. The student may or may not be accustomed to using "who" in the objective case or to splitting infinitives. He will be better able to choose appropriate constructions if a teacher gives him some instruction in the concept of usage. He will need very little such instruction if his reading has made him aware of constructions which writers have deemed appropriate in certain situations:

> Therefore never send to know for whom the bell tolls; it tolls for thee.[7]

> Who do you think I'd be with?[8]

> There is but one way to scientifically and adequately reform the orthography...[9]

> Ah wretch! said they, the bird to slay,
> That made the breeze to blow![10]

But the most perceptive comment, in my opinion, concerning the extraordinary powers of literature -- its ability to facilitate not just understanding and using language, but thinking -- is that

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[7]John Donne, "Sermons," as reported in A Rhetoric Reader (author E. Hester, Englewood Cliffs: Prentice-Hall, Inc., 1967), p. 148.

[8]F. Scott Fitzgerald, Tender is the Night (New York: Dell Publishing Company, Inc., 1964), p. 94.

[9]Mark Twain, Letters from the Earth (New York: Harper and Row, 1964), p. 132.

[10]Samuel Taylor Coleridge, The Rime of the Ancient Mariner, lines 95-96.

provided by Percy Bysshe Shelley:

> Their language [the language of poets] is vitally metaphorical; that is, it marks the before unapprehended relations of things and perpetuates their apprehension, until the words which present them become, through time, signs for portions or classes of thoughts instead of pictures of integral thoughts; and then if no new poets should arise to create afresh the associations which have thus been disorganized, language will be dead to all the nobler purposes of human intercourse.[11]

What Shelly suggests is this: the ability to think is fostered by the study of literature; the ability to think is the ability to understand and use language; the ability to think is the ability to see relationships, and relationships of any real significance are seen only through language; poets use words to express these relationships and they increase the power of a single word to include more and more apparently disparate elements of life; the ability to think is the extent to which the individual has been able to refine his own language, the medium through which he forms concepts; the language of the individual is refined to the extent he has read the works of those whose primary concern is refinement of language.

These few examples do not prove the claim that literature facilitates effective speaking and writing, but they suggest that reading, compared to direct instruction in language, presents the student with an almost infinite number of language choices in an almost infinite number of situations. He learns vocabulary, semantics, and usage. He learns dialect geography and varieties of English from Mark Twain, Ring Lardner, and Sherwood Anderson. He learns intonation

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[11]Percy Bysshe Shelley, "A Defence of Poetry," Criticism: the Major Texts, ed. W.J. Bate (New York: Harcourt, Brace and World, Inc., 1952), p. 430.

from prose-writers like J.D. Salinger and particularly from poets like Gerard Manley Hopkins who arrange words for the reader in virtually inescapable patterns of stress, pitch, and juncture. Having assimilated patterns of prose and poetry, having learned that certain patterns and words are appropriate to certain times, places, and audiences, having increased the quantity and quality of a vocabulary from which choices can be made, the student becomes a perceptive listener and a fluent speaker.

Members of the profession are also convinced that literature can contribute to the development of students in ways that no other subject is capable of. The following quotations demonstrate the nature and extent of the claims that have been made:

> Literature is the story of man's climb along that "ascending path to the stars."[12]

> The first of the beliefs about literature which sustain many of us is belief in the peculiar power of various kinds of imaginative writing to yield peculiar satisfactions -- satisfactions which are deep, humane, and authentic . . . . A second kind of belief which can buttress our faith in poetry is a belief in the ability of imaginative literature to provide its own kind of wisdom -- in the power of Hamlet or Paradise Lost or "Among School Children" to let us perceive things that the psychologist cannot tell us directly about melancholy, the theologian about the grounds of faith, or the philosopher about youth and old age . . . . A final belief which can justify our devotion to poetry has to do with its capacity to cultivate literacy in the most tough-minded sense of that battered term . . . . Total literacy requires a keen and constant awareness of language, not all simple "utterance," but as the substance from which can be fashioned an infinity of artful intellectual constructions . . . .[13]

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[12] J.N. Hook, "So What Good is English," The Shape of English (Champaign, Illinois: National Council of Teachers of English Distinguished Lectures, 1967), p. 26.

[13] Edward Rosenheim, Jr., "A Defense of Poesy: 1967," ibid., pp. 102-105.

The final reward of the study of literature is the heightened mind, the awareness of the peaks and valleys of human experience, without which life is a walking shadow.[14]

The literary imagination makes it possible to know immediately and concretely, and with even a breath-taking fullness, what it is like to be a human being. It provides an inside, thorough-going experience of human reality . . . .[15]

Most teachers agree on three major goals -- self-understanding, imaginative illumination, and a balanced perspective on life.[16]

Even a preliminary survey of the sources of literary significances thus reveals a number of essential points to which instruction in literature must do justice. First, imaginative literature heightens our perception; it restores freshness and vigor to our jaded observation of the world in which we live. Second, literature requires our emotional involvement; what the student feels in reading a work is as important as what he learns to say about it. Third, literature focuses and orders experience . . . this order is not identical with the intellectual and moral order we impose upon life, but . . . it can to some extent be formulated in intellectual and moral terms. As a result, unlike other more fragmented or more exclusive ways of dealing with experience, literature as a whole deals with life and its full sensory, emotional, moral and intellectual dimensions.[17]

The case for literature is that it stands for humanity at a time when the human values are not upheld, as they used to be, by religion and the home, or even by education itself as a whole.[18]

. . . in general the seminar dwelt on what most needs to be said today. It was seeking development of the individuality that is threatened by the pressures to conformity in mass education.

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[14]Dwight Burton and John Simmons, eds., Teaching English in Today's High Schools (New York: Holt, Rinehart and Winston, 1965), p. 36.

[15]R. Heilman, "Literature and Growing Up," ibid., p. 38.

[16]W. Loban, M. Ryan, and J. Squire, Teaching Language and Literature (New York: Harcourt, Brace and World, Inc., 1961), p. 276.

[17]Hans Guth, English Today and Tomorrow (Englewood Cliffs: Prentice-Hall, 1964), p. 252.

[18]Herbert Muller, The Uses of English (New York: Holt, Rinehart, and Winston, 1967), p. 77.

> It was concerned with aesthetic values that do not seem like a real human need in a commercialized industrial society where a vast deal of tawdriness, drabness, and ugliness is accepted as natural and normal. This is not the time or place for an essay on what modern technology is doing to people as well as for them; but the study of literature as recommended by the seminar might give a better idea why a people with by far the highest standard of living in all history is clearly not the happiest people on earth.[19]

Similar statements which celebrate the educational values of literature occur in most textbooks concerned with the teaching of English. Members of the profession obviously believe that literature can bring students into the presence of wisdom; that it heightens their perception; that it helps them to understand themselves and the world around them; that it enables them to cope with the particularly difficult dimensions of life, sensory, emotional, moral, and intellectual; that it is even more valuable now than it has been in the past because it helps students to combat the powerful, dehumanizing forces of an industrial society. If one is convinced that such statements and such beliefs are true, one is forced to the conclusion that the study of literature has some very important potential values.

READING ABILITY AND THE VALUES OF LITERATURE

Members of the public "pay lip service" to the cultural importance of literature, but the fact remains that reading plays a significant part in the lives of very few people. The reason for this breakdown in communication is complex, and will be discussed more fully below; one possibility is that English teachers are not placing

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[19] Muller, p. 74.

enough emphasis on an important responsibility, which is to enable students to read imaginative literature with comprehension. The failure to recognize this responsibility has had unfortunate consequences for the profession and for all those who become involved with or in the study of English. These consequences constitute what could be described as a "vicious circle" in that each effect tends to reinforce or emphasize the other effects.

One consequence is that literature may indeed disappear entirely from the curriculum, a possibility which is attested to by a recent publication called Friends to this Ground, an attempt by the Commission on Literature of the NCTE to "find and help assure literature's appropriate place in education and to forestall its unwitting neglect as more clamorous subjects bid for time and attention."[20] Perhaps this possibility could have been forestalled had the profession decided to concentrate on the vital question: Why have teachers been unable to transmit the benefits of literature to their students?

Another such consequence is that a great many students do little reading of any kind: "The seminar did not brood as much as might have been expected over the conspicuous problem today, that students read much less outside the classroom than they used to, and practically no poetry at all . . . ."[21] But it is important to realize that students do not read primarily because they cannot read with comprehension. It might be argued that the neglect of literature is due to the popularity

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[20]Commission on Literature, Friends to this Ground (Champaign, Illinois: National Council of Teachers of English, 1970), prefatory page.

[21]Muller, pp. 87-88.

of television. No student, however, who is able to experience what the one medium has to offer will prefer the inanities of the other. And those who blame television and the other attractions of a rapidly changing world must also account for the phenomenal popularity of Catcher in the Rye, a novel which adolescents have found eminently comprehensible.

If research evidence is needed, there is a great deal to demonstrate that most students cannot read with comprehension. Cross,[22] for example, analyzed the reactions of junior college students and discovered extensive difficulties of interpretation. Loban's study[23] reports that the responses of adolescents to literature are generally superficial, obvious, and unrealistic. And James Squire[24] found six sources of difficulty to be particularly widespread among adolescents. In view of this discussion, a primary responsibility of the English teacher is to enable students to read with comprehension.

Another consequence -- part of the "vicious circle" -- is that many teachers cannot themselves read with comprehension. In a now-famous study,[25] I.A. Richards asked Cambridge English students to comment on unfamiliar works, but gave them no extrinsic information -- such as the name of the author or the period in which each piece

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[22] Neal Cross, "The Background for Misunderstanding," English Journal, XXIX (1940), pp. 366-370.

[23] W. Loban, Literature and Social Sensitivity (Champaign: National Council of Teachers of English, 1954), p. 162.

[24] James Squire, The Responses of Adolescents While Reading Four Short Stories: Research Report No. 2 (Champaign, Illinois: National Council of Teachers of English, 1964), p. 37.

[25] I.A. Richards, Practical Criticism (New York: Harcourt, Brace and World, Inc., Harvest Books, 1929).

was written -- which might have influenced their responses. He discovered that his subjects, almost without exception, were incapable of interpreting such works successfully. If these supposedly superior readers, products of an expensive education, were unable to read unfamiliar works with comprehension, it seems fair to assume that some of our own teachers, despite classes in English and English "methods," are similarly incapable.

Perhaps, as Hans Guth suggests, teacher-education programs are to blame: "The teacher trained in traditional programs often went out into the schools with a mass of detail but with a dimly felt lack of a clear rationale, of a clear sense of what literature is all about."[26] Perhaps all who work in the field must share in the blame, since an inability to read is not confined to teachers. As Stanley Hyman observes, "Constant evidence from life makes it clear that the general inability to experience works of art intelligently and critically extends to the professionals in the field and others presumably qualified."[27] And as Wellek and Warren comment, "The result of a lack of clarity on questions of poetics has been the astonishing helplessness of most scholars when confronted with the task of actually analyzing and evaluating a work of art."[28] Wherever the blame should lie, it seems clear that many teachers -- and therefore many students -- do not read with comprehension, and that we must search for a means of remedying this deficiency.

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[26]Guth, p. 229.

[27]Stanley Human, The Armed Vision (New York: Vintage Books, 1955), p. 298.

[28]Rene Wellek and Austin Warren, Theory of Literature (New York: Harcourt, Brace and World, 1956), p. 127.

What remains, then, is to cite the authorities who argue that the teaching of reading is indeed an important responsibility; to consider the question of how we can best teach students to read with comprehension; to make the relationship between reading and a broad definition of literary criticism; to make the further relationship between reading and close textual analysis; and, finally, to demonstrate that close textual analysis is being neglected as a teaching approach in the secondary schools.

One reason to believe that teaching students to read with comprehension is a very important responsibility of the English teacher is the evidence already cited that a great many students, and teachers, cannot successfully interpret works of literature. Other reasons are provided by the statements of authorities which comment directly on the view that the English teacher is a teacher of reading. J.N. Hook, for example, makes this comment: "As teachers of English, we teach reading. We say we teach literature, because that sounds more dignified, but actually we are trying to teach students to read better than they did before they came to us."[29] The Alberta Senior High School English Curriculum Guide lists the following objective for the English 30 course: "To improve the student's ability to read . . . with understanding."[30] Herbert Muller summarizes the view of those at the

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[29]J.N. Hook, "Research in the Teaching of Reading and Literature," Proceedings of the Allerton Park Conference on Research in the Teaching of English (The United States Office of Education, 1963), p. 70.

[30]Province of Alberta Department of Education, Senior High School Curriculum Guide (1967), p. 39.

Dartmouth seminar: "If they seldom put it first in so many words, their principal aim was that students acquire not merely an ability to read well but a lasting desire to read books-. . ."[31] Loban, Ryan, and Squire make this comment: "The teacher's major goal is to guide the selection of books and to help adolescents read literature as human experience- . . ."[32]

But what means will the teacher use to fulfill this responsibility? Beyond saying that the means will be different from that used by the teacher of reading at the primary-school level -- which is to say the obvious -- we know little about the techniques of reading imaginative literature. J.N. Hook comments on this problem: "We assume that we know how to teach students to read in . . . a mature fashion. But do we know, honestly, how successful or unsuccessful we are? Have we ever measured our results by any standard other than our highly individualistic tests and examinations? . . . We guess, guess, guess; we muddle through; we get some obviously good results. But what do we really know about the development of reading skills?"[33]

Instruction in close textual analysis, a technique of literary criticism, might well be the best method of teaching this kind of reading. That there is a general relationship between the reading of imaginative literature and literary criticism should be apparent. The function of criticism is essentially the interpretation (and evaluation) of literature. Literary critics have devoted, in many

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[31]Muller, p. 79.

[32]Loban, Ryan and Squire, p. 274.

[33]Hook, Allerton Park Conference Proceedings, p. 70.

cases, the work of a lifetime to the theory and practice of reading with comprehension. On the theoretical level, they have been concerned to develop approaches and techniques which are capable of extracting meaning from the body of imaginative literature. On the practical side, they have tested and refined their methods on particular works.

This relationship -- between reading, literary criticism, and close textual analysis -- has also been recognized by some authorities. Wayne Booth, for example, has this to say: ". . . no teacher can teach literature directly except in those moments in which he simply reads it aloud. What we teach, even at the most direct, is how to read literature -- that is, we teach criticism, most broadly defined."[34] The Commission makes a similar comment: "What can the teacher do about literature? . . . Above all, he should be able to read well and, by his own example, to improve their [students'] ability to read. This is criticism, and this criticism, this process of coming to understand and evaluate, goes on as long as whatever we read continues to touch our interests and experience."[35]

If the foregoing establishes the general relationship between reading and criticism, the fact that all criticism begins with an intensive examination of works of literature and the fact that learning to read imaginative literature with comprehension is learning to do close textual analysis are made more explicit by the following comments. Cleanth Brooks and Robert Penn Warren advocate "a course of study

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[34]Wayne Booth, "The Uses of Criticism in the Teaching of Literature," English Journal XXVII (May, 1965), p. 4.

[35]Report of the Commission on English, Freedom and Discipline in English (New York: College Entrance Examination Board, 1965), pp. 54-55.

which aims at the close analytical and interpretative reading of concrete examples."[36] Ralph Ross, John Berryman, and Allen Tate say, "All that seems necessary to understand imaginative literature is cultivated taste. But it is not so. Or if it is, cultivated taste requires knowledge, discipline, very close reading, and a grasp of literary forms."[37]

Some educators are in general agreement with these assumptions, although this agreement is expressed in slightly different terms. In a College English article[38] Helen C. White argues that "formalist criticism" has done the teaching of English the greatest service (this branch of modern criticism is particularly committed to close textual analysis, although it should be pointed out in fairness to other branches that all critical theories start with the literary text). In an article[39] in the same journal, Kester Svendsen also says that "students must be led into the practice of . . . formalist criticism." In one publication James Squire puts the case this way: "The works we study in the classroom must more often be representative of selected problems in reading . . . in high schools the critical study [close textual analysis] of literature involves the teaching of reading."[40]

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[36]Cleanth Brooks and Robert Penn Warren, The Scope of Fiction (New York: Appleton-Century-Crofts, 1960), p. 14.

[37]Ralph Ross, John Berryman, and Allen Tate, The Arts of Reading (New York: Thomas Y. Crowell Company, 1960), p. 5.

[38]Helen C. White, "Criticism in Context," College English, IX (October, 1965), pp. 218-224.

[39]Kester Svendsen, "Formalist Criticism and the Teaching of Shakespeare," ibid., p. 239.

[40]James Squire, "Reading in American High Schools Today," New Directions in Reading, eds. Ralph Staiger and David A. Sohn (New York: Grossat and Dunlap, Inc., Bantam Books, 1967), pp. 88-89.

In another publication, Squire, collaborating with Roger Applebee, says this: close textual analysis " . . . will help readers bring to bear on a literary text all of their critical awareness and discernment, . . . It involves teaching students how to read literature as much as teaching about an individual text."[41]

Some English Education "methods" texts recommend close textual analysis for the secondary-school classroom. English Today and Tomorrow contains this comment: "The crucial gain in adopting this general approach [close textual analysis] lies in the authenticity it can give to literary study . . . . The second benefit to be derived from stress on close study of the text is intimately related to the first. By keeping the actual work in mind at all times, the student has a better than usual chance of establishing an overall view. He has a chance of developing that sensitivity to the whole, without slighting the parts that we mean by his 'understanding' a poem or a story."[42] In addition, a recent text, The Study of Literature in High School,[43] recommends that close textual analysis be the basis of all high-school literature instruction.

The relationship, however, between reading, literary criticism, and close textual analysis is far from being recognized by the profession in general. This lack of recognition may be due in part to a narrow view

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[41] James Squire and Roger Applebee, High School English Instruction Today (New York: Appleton-Century-Crofts, 1968, p. 107.

[42] Guth, pp. 220-221.

[43] Geraldine Murphy, The Study of Literature in High School (Waltham: Blaisdell Publishing Company, 1968).

of literary criticism which is manifested in the kind of skepticism indicated, for example, by some representatives at the Dartmouth seminar. They argued ". . . that the aim of an English teacher is not to turn out little literary critics."[44] Their concern was that the student too often takes over from the teacher an interpretation that has in turn been taken over from a professor or a critic. But an argument of this kind fails to acknowledge that in becoming a critic, one is freed from the necessity of borrowing interpretations or relying on someone else's judgment. A critic is one who can interpret and evaluate literature independently. In this sense, surely, we want our students to become critics.

CONCLUSION

Whether because of this skepticism or for other reasons, close textual analysis has been seriously neglected as an approach to the teaching of literature in the secondary school. The most compelling evidence of this neglect is provided by a very important and quite recent publication. High School English Instruction Today is the culmination of a four-year study called the National Study of High School English Programs, cosponsored by the National Council of Teachers of English; it is based on a comprehensive study of English programs in 158 high schools of 45 different states; the schools were chosen largely because of their excellent reputation in English. The evidence provided by this study is " . . . only a minority of teachers --

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[44] Muller, p. 86.

perhaps not more than one fourth -- provide any analytical study of individual texts."[45]

The Canadian scene -- in this investigator's experience -- is not different. Secondary-school students capable of doing an independent analysis of a literary text are rare indeed; very few teachers use close textual analysis as a method of instruction.

One probable reason for this neglect is the lack of research. If this study helps to establish an appropriate role for close textual analysis within the teaching of secondary-school literature, it will have served its purpose.

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[45]Squire and Applebee, p. 111.

Chapter 2

DESIGN OF THE RESEARCH

Experimental design is discussed in this chapter under the headings of (1) the problem (2) population and sample (3) limitations (4) experimental procedures followed (5) description of data, and (6) treatment of data.

THE PROBLEM

The empirical problem of this study may be stated generally through the following question: What relationship exists between instruction in close textual analysis and the ability of secondary-school students to interpret imaginative literature independently? The intent of the study may be expressed more explicitly through a series of questions (directed to the general effect of the instructional method on mode of response) and hypotheses (focussing on the two modes of response likely to be affected by the instructional method).

The questions are these:

1. What is the frequency distribution of students' response on the pretest protocols, as coded by Squire's categories, for subjects in the experimental group and for subjects in the control group?

2. What is the frequency distribution of students' response on the posttest protocols, as coded by Squire's categories, for subjects in the experimental group and for subjects in the control group?

The hypotheses are these:

Hypothesis 1. There is no significant difference in the frequency of responses coded as "Interpretational" on posttest protocols (as compared to pretest protocols) for subjects in the experimental group.

Hypothesis 1a. There is no significant difference in the frequency of responses coded as "Interpretational" on posttest protocols (as compared to pretest protocols) for subjects in the control group.

Hypothesis 2. There is no significant difference in the frequency of responses coded as "Literary Judgment" on posttest protocols (as compared to pretest protocols) for subjects in the experimental group.

Hypothesis 2a. There is no significant difference in the frequency of responses coded as "Literary Judgment" on posttest protocols (as compared to pretest protocols) for subjects in the control group.

POPULATION AND SAMPLE

The secondary school involved in this study had a student population of 1100, and was located in a suburb of Saskatoon, a city with a population of 130,000 in the province of Saskatchewan. Through the co-operation of central-office personnel, the school principal, English-department head, and guidance counsellor, the investigator was allowed to select two comparable Grade-Twelve

English classes. Comparability was decided on the basis of previous achievement in literature; intelligence quotients; age; and sex.

The co-operation of the teachers responsible for conducting the two classes selected for the study made it possible to initiate procedures at the beginning of the second semester. There was thus less interruption of class routine than would otherwise have been the case, since no routine would by that time have been established. The timing also minimized the chances of either class having been influenced by a particular teacher, by student cliques, or by any of the ways that can cause one class to be substantially different from another class even when they are comparable by academic criteria.

The class of twenty-nine students was chosen as the experimental group; the class of thirty-one students, as the control group. Intelligence quotients are from a Lorge-Thorndike test. The previous-achievement-in-literature mark for each student is the average of the aggregate of three marks: the Grade-Eleven first-semester and second-semester marks in literature; the Grade-Twelve first-semester mark in literature. For ease of reference, the experimental-group students are numbered 1-29 (Table 1); the control-group students, 30-60 (Table 2).

LIMITATIONS

Generalizability of findings is subject to the following limitations in sampling procedure and in availability of teaching time:

1. Participating students were members of intact classes and not assigned randomly to treatment groups.

2. In the grading system of the school involved, the mean

Table 1

Previous achievement in literature; IQ; age; and sex: experimental-group students

Student Number	Previous Achievement in Literature	IQ	Age	Sex
1	81	118	17	F
2	82	109	17	M
3	83	120	17	F
4	74	119	17	M
5	73	135	16	M
6	70	131	17	F
7	73	105	18	F
8	76	112	17	M
9	87	127	17	M
10	77	108	17	F
11	74	---	17	M
12	83	112	17	M
13	76	---	19	M
14	89	125	17	F
15	77	---	17	F
16	80	113	17	F
17	82	131	17	F
18	66	106	17	F
19	79	115	17	F
20	74	120	17	M
21	81	119	18	M
22	66	110	17	M
23	68	95	18	F
24	57	103	18	M
25	55	105	17	M
26	85	114	17	F
27	80	121	18	F
28	89	105	18	M
29	76	121	17	F
Total 29	2213	2999	500	M = 14
Mean	76.31	115.35	17.24	F = 15
Range	89-55	135-95	19-16	

Table 2

Previous achievement in literature; IQ; age; sex; control-group students

Student Number	Previous Achievement in Literature	IQ	Age	Sex
30	73	112	18	M
31	71	121	16	F
32	58	108	17	F
33	68	108	18	F
34	70	102	18	F
35	81	109	17	F
36	90	113	17	F
37	63	96	19	M
38	84	---	17	M
39	75	109	17	F
40	66	112	17	F
41	71	105	18	M
42	57	96	17	M
43	73	105	17	M
44	64	99	18	F
45	76	128	18	M
46	83	108	18	F
47	64	110	18	M
48	78	104	18	F
49	76	118	17	M
50	73	116	17	M
51	77	122	18	M
52	62	114	18	M
53	65	102	17	M
54	80	129	17	E
55	62	---	18	M
56	76	108	17	F
57	86	125	17	F
58	75	115	17	F
59	68	119	17	M
60	78	114	17	F
Total 31	2243	3227	540	M = 15
Mean	72.35	111.28	17.42	F = 16
Range	90-57	128-96	19-16	

literature mark of an average class would be 65. On the basis of this grading system, these subjects would be considered as slightly superior students.

3. Classes in the school were not "streamed" in the conventional sense, but two of the eight Grade-Twelve English classes were reserved for "low-achievers"; while the other six classes (including the two groups of this study) were not streamed in any other way, they would not have included students of very low ability.

4. Students in the school came generally from families of relatively high socioeconomic status, with the attendant cultural advantages.

5. The maximum teaching time available to the investigator, with the experimental group, was thirteen one-hour periods.

The degree of change between pretest and posttest protocols was, of course, limited by the time available for the study; and the other limitations operated throughout.

EXPERIMENTAL PROCEDURES FOLLOWED

Procedures are discussed in this section under the headings of (1) selection of stories (2) design and use of the teaching plans, and (3) in-class procedures.

Selection of Stories

The investigator deemed it advisable to use short stories -- rather than poems, plays, or novels -- as vehicles for instruction in close textual analysis. Such analysis has been applied, of course,

most commonly to poetry: the length of most novels and plays makes intensive examination difficult. But the story is a suitable choice in that it is short enough for purposes of analysis and in that students read far more prose than poetry.

Four short stories were chosen, then, for this investigation. "Sixteen" by Jessamyn West, "Old Man at the Bridge" by Ernest Hemingway, and "Paul's Case" by Willa Cather were taught to the experimental group. "Youth" by Joseph Conrad was used as the test-story for the experimental group and the control group.

Selections were made on the basis of the following criteria: investigator experience in teaching the stories; literary merit; relevance; similarity of theme; susceptibility to close textual analysis. The investigator considered the selection of the stories a crucial part of the study. For this reason, some further comments about the choices, and about the sequence, will be necessary.

The initial story selected was "Paul's Case," and the basis of selection was the investigator's experience in teaching the story both to first-year university students and to senior-year secondary-school students, over a period of years. As a result of that experience the story was found to be particularly valuable in a variety of ways. It has literary merit: it is used in many university and secondary-school courses; it is widely anthologized; its author, Willa Cather, is a writer of international stature.

It consistently engages the interests of adolescent readers: they can identify with the main character who, in the early stages

of the story, is a secondary-school student and who, in the later stages, is expelled and put to work; if adolescent readers do not necessarily "like" the main character, they do have a high degree of empathy with him in his attempt to reconcile his own values with those of an urban, industrialized, middle-class society. In addition, interpretation of the theme of the story is facilitated by close textual analysis and the combination of this vehicle and this approach seemed to the investigator to have been effective in improving the abilities of students to interpret other works of literature independently.

It was on the basis of this initial selection that the investigator chose the three other stories to be used in the study. Because of the importance to the study of the story which would be used as pretest and posttest, primary consideration was given to its selection. During the selection process, the investigator kept in mind the following criteria: the story should have a theme similar to that of "Paul's Case," but not so similar that students would be tempted to transfer interpretation of the one story to the other; the complexity of the theme should be close to that of "Paul's Case" and while the variousness of literature makes it difficult to meet any of these criteria exactly it was thought important the complexity be slightly greater rather than substantially less; the story should be susceptible to close textual analysis to the same degree, and if possible in the same way, as "Paul's Case."

The short story which, in the opinion of the investigator, best met these criteria was Joseph Conrad's "Youth." "Youth" has literary merit: like Cather's story, it is widely anthologized and used in university and secondary-school courses; Conrad's place in the history of English literature is assured. Marlow, the narrator and main character, is "just twenty" during the major portion of the story; older than Paul, chronologically and otherwise, he is still close enough in age to senior-year secondary-school students to engage their interest. Marlow is second mate of a merchant ship and the story is set at sea. This situation and setting are further from the experiences of students in Western Canada than the situation and setting of "Paul's Case." The action, however, is exciting and suspenseful; Conrad makes clear that his story concerns not just a sea voyage, but one "ordered for the illustration of life"; the conflict between man and the elements will not be foreign to students who have grown up on the Canadian prairies.

For the purposes of this study, there were important relationships between the themes of "Youth" and "Paul's Case." In the last paragraph of "Youth," Conrad has the company-director, the accountant, and the lawyer look back on their lives: they mourn the passing of youth, but recognize it as a time filled with the "romance of illusions"; ". . .faces marked by toil, by deceptions, by success, by love . . . eyes looking . . . for something out of life that while it is expected is already gone," they recognize the illusory nature of their adult lives. The theme of Conrad's story, then, can be expressed

in a manner very similar to that of Cather's story: it is a treatment of the illusions of youth and age about the quality of the lives people choose for themselves.

This theme, like Cather's, is part of the larger one, the conflict between youth and age. The young Marlow's immediate superiors on board ship are Captain Beard, who is "sixty if a day," and the first mate Mahon, "an old chap [with] a snow-white, long beard." Feeling "like a small boy between two grandfathers," Marlow is in conflict, because of his youthful exuberance and ambition, with both men throughout the voyage: he regards the Captain's efforts to save the ship's gear after the fire as evidence that the old man is "off his balance," until told by Mahon that the "man had no sleep to speak of for days"; he tries to beat Mahon and the Captain to shore and, as he passes Marlow, is warned, "You will sail that ship of yours under water if you don't look out, young fellow."

This theme is also part of the still larger one, the conflict between the individual and society. When Marlow is with the small group -- the Judea's captain and crew -- he finds a kind of happiness that he never finds again: "We fought the fire and sailed the ship as carefully as though nothing had been the matter . . . eight worked while four rested. Everyone took his turn, captain included. There was equality, and if not exactly fraternity, then a deal of good feeling." They are at sea and isolated, therefore, from the usual social forces; their struggle to save the ship from the sea, which "gives nothing, except hard knocks -- and sometimes a chance to feel your strength," both unifies them and gives each an opportunity to develop individual

capabilities.

At the end of the story, however, Marlow's listeners recognize that they have lost their individuality. Away from the sea and the need to struggle for life itself, they have pursued relatively meaningless goals. They have been successful by society's standards; "But you here -- you all had something out of life: money, love -- whatever one gets on shore." The cost is that they have become institutionalized and depersonalized; they have become, as Conrad's narrator describes them, "the man of finance, the man of accounts, the man of law."

While these thematic relationships should facilitate student interpretation of "Youth," there are enough differences that interpretation will not, by any means, be easy. Paul is never aware of his own illusions, and is driven to suicide partly because he cannot distinguish between appearance and reality; the adults in "Paul's Case" never come to recognize their own illusions about the quality of middle-class life, not even after Paul steals and runs away in order to escape and not even, Cather implies, after his suicide.

Marlow does recognize the illusions of youth and age, and is able through the narrative to bring his listeners to a similar awareness, even though the quality of life is superior to that depicted by Cather. These, and other differences, should guard against the danger that students might simply transfer their knowledge of the theme of one story to another story that is thematically similar, and should require them instead to use skills of interpretation.

Having made tentative selections of Cather's "Paul's Case" and Conrad's "Youth," the investigator then attempted to find two other stories

which, together with the first two, would constitute a grouping appropriate for the study. The selection criteria already discussed were considered. But because of the nature of the initial selections, additional criteria had to be taken into account.

The stories had to be shorter and simpler. Neither "Youth" nor "Paul's Case" was overly long or complex, in relation to other works and especially to poetry, but they were full enough and complex enough to provide a challenge for the interpretive skills of senior-year secondary-school students. The stories chosen, however, should not be so simple or so straight-forward that close textual analysis would reveal little that is not already obvious.

But the most important reason for finding shorter and simpler stories was the need to find a means of introducing students to close textual analysis, a means of leading into the stories already chosen. If the statements of authorities are correct, and if the investigator's experience with the secondary schools provides an accurate assessment, very little attention is given to such analysis in the secondary schools of today, and students would have to be familiarized with the approach gradually. If "Paul's Case" were taught third with the expectation that it would better enable students to interpret the somewhat longer and somewhat more complex "Youth," then the story taught second should be somewhat simpler than "Paul's Case," and the story taught first simpler still.

One other criterion was considered: the investigator tried to ensure that at least one of the stories had a "feminine" emphasis. The possibility still existed that "Paul's Case" and "Youth" would be

regarded as "masculine" stories. In order to forestall difficulties which might have arisen as a result of this point of view, the investigator searched for a story that in addition to meeting the other criteria had a female character in the major role.

It was on the basis of all these criteria, then, that Jessamyn West's "Sixteen" and Ernest Hemingway's "Old Man at the Bridge" were chosen. The themes of these two stories are not identical to the themes of the other two, but are similar. "Sixteen" features a female, teen-age main character, but the story goes beyond adolescent growing pains. Hemingway's story is very short indeed, but very full.

A decision was made to teach West's "Sixteen" first, Hemingway's "Old Man at the Bridge' second, Cather's "Paul's Case" third, and to use Conrad's "Youth" as the test-story. The number and variety of short stories made it extremely difficult to make selections on anything but limited criteria. The investigator considered these four stories, however, to be appropriate for this study from the points of view of literary merit, relevance, similarity of theme, susceptibility to close textual analysis, and, finally, sequence.

Design and Use of the Teaching-Plans

Several considerations dictated the format of the teaching-plans: a model analytical approach suggested by two well-known "English educators"; the variousness of the forms which close textual analysis can take; the nature -- particularly the relationships -- of the four short stories; the investigator's desire to proceed inductively; his wish to devise a system which would enable teachers to do an intensive

analysis of literary works within the limited time available in most secondary-schools for the study of individual texts.

Squire and Applebee, having made the point that many teachers do not know how to translate modern analytical methods of literary study into useful classroom practice, provide this model:

> This, then, is a model analytical approach: text available; careful sequence of questions in discussion proceeding from the simple to the complex, from words to images, from incidents to episodes, from simple constructs to broad ideas and themes, from the obvious elements of plot and characterization to the intended meanings, style, structure, and author's purpose; and finally a consideration of the relationship of the text to other writings, to human experience, and to aesthetic and ethical problems. The slant and depth of the teacher's questions will depend on the ability and maturity of the class, but what does seem important is that young readers learn to understand this approach and to adopt it as their own.[1]

This investigator wished generally to follow this model, and particularly to achieve a careful sequence of questions proceeding from simple to complex, from a consideration of separate literary elements to intended meanings and, ultimately, to the author's purpose.

A description of close textual analysis by Lee T. Lemon had implications for the teaching-plan design. This description will be cited again in the dissertation, but the relevant excerpts are these:

> . . . [Close textual analysis] may take a variety of forms, ranging from the analysis of particular patterns within the work to carefully argued statement of the work's theme . . . . Or it might, instead of beginning with a particular detail and working toward meaning, reverse the procedure by concentrating primarily on the work's theme . . . and defending the statement of theme by reference to whatever support the work offers.[2]

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[1] James Squire and Roger Applebee, High School English Instruction Today (New York: Appleton-Century-Crofts, 1968), p. 107.

[2] Lee T. Lemon, Approaches to Literature (New York: Oxford University Press, 1969), pp. 18-19.

The substance of Lemon's point is that there are particular patterns -- or what could be called "thematic elements" -- the analysis of which leads to statements of theme, or the author's major purpose.

These comments provide a partial justification of "Stage Three" of the plans (Comments and Questions Designed to Clarify Thematic Elements). Another justification is the primary relationship, a thematic one, among the four short stories. These particular works of literature invited emphasis on elements leading to a summary consideration of the author's major purpose.

The investigator's desire to proceed inductively and to provide a practical, systematic classroom approach can be considered together. The following "stages" appear in the teaching-plans:

I. STAGE ONE: COMMENTS AND QUESTIONS DESIGNED TO ELICIT GENERAL RESPONSE, ATTEMPTS AT GENERAL INTERPRETATION, AND INITIAL AWARENESS OF LITERARY TECHNIQUE

II. STAGE TWO: COMMENTS AND QUESTIONS DESIGNED TO ESTABLISH BASIC DETAILS OF PLOT, CHARACTER, SETTING

III. STAGE THREE: COMMENTS AND QUESTIONS DESIGNED TO CLARIFY THEMATIC ELEMENTS

IV. STAGE FOUR: COMMENTS AND QUESTIONS DESIGNED TO ELICIT SPECIFIC RESPONSE, INTERPRETATION, AND AWARENESS OF LITERARY TECHNIQUE

The objectives of the first stage were to get students to begin to discuss the story in a general way: to respond freely prior to discussion; to focus their response somewhat by introducing a general question about the author's major purpose; to focus their attention -- again, in a very general way -- on the means used by the author to convey the purpose, or purposes, of the story.

The objectives of the second stage were to ensure that students had sufficient comprehension of basic details to begin to consider less obvious elements -- and to instill the habit of referring to the text for whatever inferences might be made about the story.

The objective of the third stage was to isolate the segments, or smaller elements, of the story which constitute minor themes, or motifs, all of which taken together contribute to theme, or major purpose.

The objective of the fourth stage was to get students to discuss the story in specific ways, primarily through substantiating their responses by reference to the text. The questions themselves are general, of course, in this stage. The specificity of response hoped for is specificity based on the prior isolation and discussion of thematic elements and on internal textual evidence.

An explanation, however, of the design and use of the teaching-plans can probably best be provided by including and discussing one section of one plan:

B. QUESTIONS

1. Cress's Initial Attitude to Age

a. Question: What is Cress's attitude, throughout most of the story, to older people?

b. Subquestions and answers:

1) There are references to what old people, other than the grandfather, in the story and what lines contain these references?

a) Swain, the college gardener (lines 78-83)
b) An old couple on the train (lines 140-142).

2) How would you describe Cress's attitude to Swain?

a) She does not regard him as having any importance or even as being really alive.

3) How would you describe Cress's attitude toward the old couple on the train?

a) Contempt for them because of their untidy appearance (line 142: " . . . anyone can be neat, if he wants to.")

(1) What evidence is there that her "contempt" for them is related to their age?

(a) None, other than that the couple is described as being old, and it seems to be part of her attitude toward old people in general.

4) What lines describe Cress's initial attitude toward her grandfather?

a) Lines 14-15 ("'Father's liable to lapse into consciousness any time . . . . Cress'll hate coming . . .'"); and other lines in the first section that make reference to her unwillingness to come home even though her grandfather is dying.

b) Lines 171-175 ("Her father shook his head as if with pain. 'Aren't you sorry your grandfather's dying, Cress . . .?' 'He's an old man,' Cress said obstinately. 'It's what we must expect when we grow old . . .'").

5) What do these lines show about her attitude to her grandfather?

a) She has no sympathy or pity for her grandfather because she can't believe that she herself will ever grow old.

6) What is Cress's initial attitude toward older people?

c. Answer: She is unsympathetic toward them and contemptuous of them.

In the ideal, and with perfect students, the teacher would ask the first question of the teaching-plan: "After this first reading,

what do you think or feel about the story?" He would then have to say or do little more, because students would explicate the story for him. A student would volunteer, for example, that he was struck by Cress's initial attitude toward age: that she is throughout most of the story unsympathetic toward older people and even contemptuous of them; and that several instances demonstrate the nature of her attitude. He would then cite the relevant lines as evidence of his interpretation of this one thematic element. Other students would explicate the remaining elements. The discussion would conclude with a statement of the author's major purpose and of the story's impact.

Since student reaction of this kind is highly unlikely, a teacher develops questioning techniques which move gradually from general to specific, from complex to simple. He might say, "Leaving the grandfather for the moment, does attitude to age play any part in this story?"; or (the question of the teaching-plan) "What is Cress's attitude, throughout most of the story, to older people?" It is possible, with a relatively straightforward story, that this degree of help from the teacher will be sufficient. Students will think about the question, refer to the story, and arrive at answers. The teacher will ask what evidence supports these answers, and students will cite the text.

It is much more likely, however, particularly if the story has any degree of complexity, that a question of this kind, which seems to the teacher to be specific enough, will not be sufficient to enable students to begin to formulate answers. When this happens, the teacher finds himself in an awkward pedagogical situation. He is sometimes reduced, as this investigator has been, to repeating the question,

urging students to consult the text for answers, waiting again for responses that do not come, and then finally answering the question himself.

After asking "What is Cress's attitude, throughout most of the story, to older people other than the grandfather?", and seeing no signs of student ability to handle the question, the teacher will want to have at his disposal a systematic series of subquestions which will get students on the track, so to speak, toward a suitable response. With reference to the portion of the teaching-plan just reported, the teacher might do the following.

"All right," he could say. "I was asking about Cress's attitude to age. Let's look at the story to see what references there are to old people." One student might then say, "Well, there's Swain, the college gardener." Another might say, "There's a reference to an old couple on a train." Given any of these replies the teacher has a starting point. He can then ask the series of questions (outlined in the plan) designed to elicit student awareness of Cress's feelings toward these people. (What is more important and what would be a more accurate description of the intent of the plan are that students now have a starting point for their own thoughts about the story).

There is still no certainty, as experienced English teachers know, that even this degree of guidance will be sufficient. During the initial reading, and glances at the story in an attempt to answer the question, the two references to old people might not have become apparent to students; Swain may continue to be seen only as the college gardener; the old couple, merely as a man and wife on board a train.

The teacher concerned to instill the habit of textual reference will even at this point not be ready to supply answers. He can, instead, make use of the line numbers. He can ask students to consider lines 78-83, which refer to Swain, and then later to consider lines 140-142, which comment on the old couple. He can give students time to reread these sections, to think about them, and he can then go on from there through the series of subquestions relating to Swain and the couple, through the series relating to the grandfather, and then re-introduce the general problem of the thematic element in the form of a question: the thematic element was "1. Cress's Initial Attitude to Age"; the final question for discussion becomes "What is Cress's initial attitude toward older people?".

These teaching plans, then, might seem lengthy and complex, but they are in one sense merely a variation of a technique that teachers who respect a literary text have used for a long time. Those who employ analysis of this kind commonly use the text as a teaching-plan. They put notes in margins; they underline particularly significant passages; they use various notational devices to indicate related elements; they write in questions and subquestions that they intend to ask of their students. The plans are in a comparable sense a variation of the investigator's own teaching approach to literature, different in the degree to which they attempt to introduce system, and especially sequence.

They were found to work well in practice, with the apparent length and complexity tending to foster ease of questioning and relative ease of answering since students developed rather quickly the habit

of responding on the basis of particular lines or passages. "Lesson-pace" was quicker and smoother, more consistently so than has been the case in the investigator's experience with other, less-detailed approaches. Further comments about the progression of lessons based on the teaching-plans belong in the next section.

In-Class Procedures

Within the timetable of the school involved, Grade-Twelve students had a one-hour English period every day of the week. The experiment was conducted over three school-weeks (thirteen consecutive one-hour periods, two periods having been lost to school holidays). During the first period, the investigator made very brief introductory remarks to the experimental group and control group, issued the test-story, and asked students to read the story prior to class the next day. During the period of the following day, both classes did a free written response to the test-story. At the conclusion of this period, the experimental-group students were issued the three teaching-stories and asked to read the first story for the next period. During the ten subsequent periods, the investigator taught the three teaching-stories to the experimental group; the control group proceeded with instruction (in literature but not in close textual analysis) from the regular teacher. At the conclusion of the twelfth period, both classes were re-issued the test-story and asked to re-read it prior to the next period. During the thirteenth and final period, both classes did a second free written response to the test story.

The investigator taught the experimental group, and it is possible

for results to be influenced by a teacher's personal and professional demeanor. To minimize such influences, the investigator taught the three stories almost exactly as indicated by the three teaching-plans. The teaching of the first story occupied two-and-one-half periods; of the second story, three periods; of the third story, four-and-one-half periods.

The teacher of the control group carried on with his regular schedule of instruction. This group constituted, therefore, a negative rather than a positive control. However, the teacher had previously agreed that during this instruction he would avoid any procedures which would resemble close textual analysis of the literature under study. The report of the procedures he did use, in his own words, is as follows:

> During the ten periods between pretest and posttest I discussed various aspects of The Canterbury Tales with my class. We talked about the "Prologue" and the view of life it presents. We talked about the character, accomplishments and appearance of some of the pilgrims, such as the Knight, the Squire, the Prioress, the Wife of Bath, the Clerk of Oxford, the Parson, and the Miller. The remaining periods were given to some oral readings, done by myself and an "Intern" teacher, and to an in-class assignment. During the discussions and the assignments, there was some need to refer to the text but there was no close analysis of it.

In order to minimize greater motivation on the part of experimental-group students, a factor which sometimes arises when students know that they are involved in an experiment, introductory remarks to both classes were brief, general, and the same. They were told that the investigator was interested in finding out something about response to literature, that he would be having them do some writing for him during one period and some further writing during a subsequent period. To forestall questions which began to arise, both classes were told that more detailed explanations would be given later. The students accepted

these general comments and co-operated fully throughout the proceedings. It should be noted, however, that there were some objections in both classes to having to do the second written response to the test-story. But these were few, and not very serious; the relatively high degree of co-operation is evident in the written responses.

DESCRIPTION OF DATA

One-hundred-and-twenty student essays with an average length of approximately 500 words constituted the data of the investigation. These essays have been described in other studies as "free written responses," "free-association responses," and "protocols." The essays of this study are henceforth referred to as protocols.

The twenty-nine experimental-group students and thirty-one control-group students wrote pretest protocols according to the following instructions: "Please do a 'free written response' to Conrad's short story, 'Youth.' In other words, write an essay about the story; say whatever you think or feel about the story, whatever you think it's important to say. You have one hour in which to do the writing." These instructions were printed on each student's answer booklet; no other instructions were given.

The experimental- and control-group students wrote posttest protocols according to printed instructions which were exactly the same as the above, except for the addition of one word: "Please do a second 'free written response' . . ." As previously, no other instructions were supplied. In all, then, there were sixty pretest protocols and sixty posttest protocols. Samples are included in Appendix C.

TREATMENT OF DATA

Treatment of data is discussed in this section under the headings of (1) coding (2) tests of significance, and (3) basis for qualitative analysis.

Coding

The differences between the two sets of protocols were the major concern of this study. In order to make possible an objective analysis of such differences, the protocols were first segmented into "responses," defined as the smallest unit which seemed to convey a single idea. A content analysis of these responses was then carried out through dividing them into categories.

The two major coding systems are those of Squire[3] and Purves[4]. Consideration was given to using Purves' system, which breaks down responses to literature into finer units -- but the investigator's decision was to use Squire's categories: the Purves scale is finer than is necessary for the testing of an instructional approach; the two important studies, those of Wilson[5] and Robinson,[6] with which the present study can be effectively compared, both use the categories developed by

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[3]James R. Squire, The Responses of Adolescents While Reading Four Short Stories: Research Report No. 2 (Champaign, Illinois: National Council of Teachers of English, 1964).

[4]Alan C. Purves, Elements of Writing about a Literary Work: a Study of Response to Literature: Research Report No. 9 (Champaign, Illinois: National Council of Teachers of English, 1968).

[5]James R. Wilson, Responses of College Freshmen to Three Novels: Research Report No. 9 (Champaign, Illinois: National Council of Teachers of English, 1968).

Squire. An explanation of these categories appears in Table 3, following.

A more detailed summary of coding procedures is presented below:

1. The investigator used numbers rather than names to identify the 120 pretest and posttest protocols of the experimental group and control group. These numbers were written on separate pieces of paper; the pieces of paper were drawn at random; the numbers were noted, and the protocols coded in that order. This was done to ensure that coders would not know, prior to coding, whether they were working with pretest or posttest protocols or with the protocols of the experimental group or the control group.

2. The investigator divided all protocols into response units which, as defined by Squire, are the "smallest combination of words which conveyed the sense of a single thought."[7]

3. The investigator coded all responses into Squire's seven categories. The reliability of such coding has already been established by Squire,[8] Wilson,[9] and Robinson,[10] but the investigator used the following similar procedures to validate his own coding:

(a) Each protocol was coded twice by the investigator. Where discrepancies occurred, responses were carefully re-examined to determine into which of the two possible categories the response should be placed.

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[6]Samuel Dale Robinson, "The Response-Oriented Literature Curriculum in the Secondary School: a Critical Inquiry into the Effects of Two Teaching Methods" (unpublished Doctoral dissertation, University of Alberta, 1973).

[7]Squire, p. 17. [8]Squire, pp. 18-19.

[9]Wilson, pp. 8-10. [10]Robinson, pp. 78-79.

Table 3

Squire's categories for coding students' response to literature

I. Literary Judgments: Direct or implied judgments on the story as an artistic work, including such generalized comments as "It's effective" or "It's good," where the statement appeared to refer to the literary or aesthetic qualities, rather than to judgment on specific situations in the story. Also specific reactions to language, style, characterization.

II. Interpretational Responses: Reactions in which the reader generalizes and attempts to discover the meaning of the stories, the motivational forces, and the nature of the characters, including references to evidence from the stories marshalled to support interpretational generalizations. Three types are found: interpretations of characters or plot, interpretations of ideas and themes, visual reconstructions of scenes which seemed to represent visual interpretation of specific facts.

III. Narrational Reactions: Responses in which the reader reports details or facts in the story without attempting to interpret. This factual retelling may occur when the reader has difficulty in comprehending.

IV. Associational Responses: Responses in which the reader associated ideas, events, or places, and people with his own experience other than the association of a character with himself. These associations are direct, e.g., "This is like my home" or inverse, e.g., "These are not like my home."

V. Self-involvement: Responses in which the reader associates himself with the behaviour and/or emotions of characters. These range in degree from slight to intense and may be expressed through identification or rejection.

VI. Prescriptive Judgments: Responses in which the reader prescribes a course of action for a character based on some absolute standard, e.g., "She ought to do this," "He must do this."

VII. Miscellaneous: Responses which were not coded elsewhere.

(b) An English teacher trained to use Squire's scale did an independent coding of the first twenty protocols.

(c) The coding completed by this teacher was compared with that done for the same protocols by the investigator. Table 4 demonstrates that the percentage of coded responses which agreed with the coded responses done by the investigator was 80.4.

(d) After discussion of the discrepancies with the investigator, the teacher did a second coding of the protocols. Table 4 shows that the percentage of agreement then became 89.6.

This overall reliability (85%) compares favourably with that found by Squire (83%) and Robinson (85%).

Table 4

Summary of agreements in coding between investigator and check-coder

	Check-coder
First Coding	
Number of Items coded	680
Number of Items Agreeing with Investigator	547
Per Cent Agreement with Investigator	80.4
Second Coding	
Number of Items Coded	680
Number of Items Agreeing with Investigator	609
Per Cent Agreement with Investigator	89.6

Tests of Significance

When students' responses were coded into Squire's seven categories, statistical tests could then determine the significance of pretest to posttest change in students' mode of response. The present study used the tests employed by Wilson[11] and Robinson.[12]

1. The Wilcoxon Matched-Pairs Signed-Ranks test,[13] a non-parametric statistic, was used for categories 3, 4, 5, 6, and 7, where responses were not continuous or symmetrical.

2. A correlated "t" test,[14] or a Difference Method of statistical analysis, was used for categories 1 and 2, where responses were frequent and continuous.

In the Wilson and Robinson studies, the most important findings of these tests are a significant increase in the number of "Interpretational" responses and a corresponding significant decrease in "Literary Judgment" responses. It was on the basis of these findings that the hypotheses of the present study were formulated.

The present study was different, however, from the Wilson and Robinson studies in that it utilized a control group to determine the effect of a second consideration of the test-story. For this reason,

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[11]Wilson, pp. 10-11.

[12]Robinson, pp. 81-82.

[13]Sidney Siegel, Nonparametric Statistics for the Behavioral Sciences (Toronto: McGraw-Hill Book Company, Inc., 1956), pp. 75-83.

[14]G.A. Ferguson, Statistical Analysis in Psychology and Education (Toronto: McGraw-Hill Book Company, 1966), pp. 169-171, 183-184.

additional tests were necessary which would compute a "t" between experimental and control groups on the pretest-posttest gain scores. Because they effectively parallel the Wilcoxon and the correlated "t", the following two tests were chosen:

1. The Mann-Whitney "U" test,[15] for the sparse and asymmetrical responses of categories 3, 4, 5, 6, and 7;

2. A "t" test,[16] for the frequent and continuous responses of categories 1 and 2.

Basis for Qualitative Analysis

One of Wilson's major conclusions is phrased in this way:

> Another factor apparent in the individual protocols was that many responses coded as literary judgment (especially those written before discussion) were conventional and superficial. Some were evasive. The increased efforts at interpretation following study--usually more objective and more analytic than responses in literary judgment--seemed to show a desirable evolution in student approach to literature.[17]

Wilson also recognized the limitations of the statistical analysis: "Only the movement, or lack of movement, of involvement, of judgment, of interpretational process could be recorded in the statistical results."[18] He included, for this reason, a qualitative analysis of selected protocols.

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[15]Siegel, pp. 116-127.

[16]Donald T. Campbell and Julian C. Stanley, Experimental and Quasi-Experimental Designs for Research (Chicago: Rand McNally and Company, 1966), p. 23.

[17]Wilson, p. 35.

[18]Ibid.

Wilson's assumption--that an increase in the number of "Interpretational" responses signifies an improvement in student interpretive abilities--is important for the present study. If the assumption is justifiable in other than a statistical sense, those experimental-group students who registered the highest proportion of "Interpretational" responses on the posttest protocols should also have demonstrated the greatest qualitative improvement in interpretive ability.

The protocols selected for a qualitative analysis were chosen on the basis of this assumption. The experimental group in general registered large gains in the "Interpretational" category. Four students in particular (Numbers 3, 26, 1, and 13) made dramatic increases in this category between pretest and posttest; these four were also the only students in the group to register more than 50 responses in the category on the posttest. Their protocols are included in Appendix C.

The analysis of this sample, then, was an attempt to answer the following questions. To what degree did instruction in close textual analysis bring about a qualitative improvement in the interpretive abilities of the secondary-school students who constituted the experimental group of this study? To what degree does a quantitative improvement equate with a qualitative improvement in studies of this kind generally?

CONCLUSION

This chapter has discussed the following aspects of experimental design: the problem; population and sample; limitations and

delimitations; experimental procedures followed; description of data; and treatment of data. The results of the analysis of protocols are presented and discussed in Chapter 4. Because the results of this study can be better understood in relation to previous research, the third chapter is devoted to a review of related literature.

Chapter 3

REVIEW OF RELATED LITERATURE

Relevant literature is discussed in this chapter under the headings of (1) the major studies of student response (2) experimental studies using Squire's categories (3) experimental studies using Purves' categories (4) experimental studies using other analytical methods (5) a definition of close textual analysis, and (6) experimental studies of close textual analysis as a method of instruction.

THE MAJOR STUDIES OF STUDENT RESPONSE

Studies of the effects of methods of instruction on student achievement are an important part of research in education. Until recently, however, investigation into the effects of methods of instruction on student achievement in literature has been limited. Teachers have always wanted to improve student ability to respond appropriately to literature, but they have had difficulty, first, in deciding on the nature of "appropriate" response and, second, in measuring the increase in ability. When a teacher assigns an "A" grade to a student essay and a "C" grade to another, he indicates primarily that the one paper comes closer than the other to his own notion of what constitutes an appropriate response to literature.

A measure of the effects of instruction in literature has been

made easier by the recognition that "student ability" is part of what is revealed when a much more comprehensive question is asked, and answered: What is the nature of response to literature? This question is not new. It is at least as old as Aristotle's theory of "katharsis,"[1] and received attention in the pioneering work of I.A. Richards.[2] The 1960's, however, marked the beginning of major efforts to answer the question, and the important studies done by Squire,[3] Wilson,[4] Purves,[5] and Robinson[6] should be discussed.

Squire was the first investigator, within the field of English Education, to develop a technique of classifying response to literature. His identification of seven general categories provided reliability for such studies in that other investigators could treat similar material

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[1]Aristotle, Poetics, in Criticism: The Major Texts, ed. W.J. Bate (New York: Harcourt, Brace and World, Inc., 1952), p. 22. The "purgation" of "pity and fear" is commonly held to be a theory about response to literature.

[2]I.A. Richards, Practical Criticism (New York: Harcourt, Brace and World, Inc., Harvest Books, 1929).

[3]James R. Squire, The Responses of Adolescents While Reading Four Short Stories: Research Report No. 2 (Champaign, Illinois: National Council of Teachers of English, 1964).

[4]James R. Wilson, Responses of College Freshmen to Three Novels: Research Report No. 7 (Champaign, Illinois: National Council of Teachers of English, 1966).

[5]Alan C. Purves, Elements of Writing about a Literary Work: a Study of Response to Literature: Research Report No. 9 (Champaign, Illinois: National Council of Teachers of English, 1968).

[6]Samuel Dale Robinson, "The Response-Oriented Literature Curriculum in the Secondary School: a Critical Inquiry into the Effects of Two Teaching Methods" (unpublished Doctoral dissertation, University of Alberta, 1973).

with similar results: they could identify -- and code responses into -- the same categories. Wilson carried the research further: he had students do free written responses to novels before and after discussions of them in class, and used Squire's categories to assess the effects of the instructional techniques. Purves then returned to Squire's primary concern -- defining the dimensions of response to literature -- and developed a schema of categories, subcategories, and elements. The importance of these studies is evidenced by the publication of all three in the Research Report series of the National Council of Teachers of English.

The present study followed most closely that of Wilson, since both studies were primarily concerned with measuring the effects of an instructional approach; the present study could also effectively be compared with that of Robinson. Wilson's study is well-known within the field of English Education (and is summarized in the next section), but the Robinson study is recent; it deserves further discussion because of some important similarities and differences. The Robinson study was completed at the University of Alberta in 1973; its subjects were Western-Canadian secondary-school students; it developed teaching approaches to short stories; it was vitally concerned with response to literature; it used Squire's categories; its philosophical basis is diametrically opposed to that of the present study. For these reasons, comparisons between the two studies should prove valuable.

The philosophical differences are essentially these. Robinson favours a response-oriented literature curriculum, a sequential program

of literary "experiences," the sequence to be based partly on those experiences which students are likely to bring to a work and partly on those which are likely to foster growth in sensitivity to experience. The author of the present dissertation, however, favours a curriculum based on the formal study of literature, a sequential program of reading experiences, the sequence to be based partly on the level of reading ability students are likely to have attained and partly on literary works likely to foster growth in such ability. Robinson sees the English teacher as a facilitator or guide, one who helps a student make relationships between his own experiences and those of literature. The author of the present dissertation argues that the work of literature is specifically and artistically designed to facilitate and guide communication of experience, and he sees the English teacher as one who teaches students to read.

In spite of procedural differences, a comparison of results would demonstrate something about the legitimacy of various approaches. Ignoring for the moment statistical operations and significances, since these will be discussed in the following two chapters, a review of results already known can be stated in their simplest form. Robinson's instructional methods obtained a thirteen per cent increase, between pretest and posttest, in frequency of responses coded in the "Interpretational Responses" category. Wilson's instructional methods obtained a twenty-four per cent increase in this category (this result is predictable in isolation, and predictably higher than that of Robinson; Wilson taught the same work which was used as pretest and posttest; Robinson -- as did this investigator -- used works which

were not taught for pretest and posttest). The degree to which faith in close textual analysis is justified will be made clearer by comparing the results of this study with those of Robinson and Wilson.

The studies by Squire, Wilson, and Purves have provided the impetus for a great deal of additional research in the area. Some investigators have used Squire's categories; some have used Purves' categories; some have used other analytical means. The present study followed the Squire-Wilson approach. The research which has been done since Squire, however, was relevant to the present study, and the purpose of the review which follows is to indicate the scope and nature of current research in response to literature.

EXPERIMENTAL STUDIES USING SQUIRE'S CATEGORIES

Squire[7] devised and utilized a method of studying the responses of fifty-two ninth-and tenth-grade students to four short stories. Each story was divided into six sections and student verbal responses were recorded after each section. Of the seven response categories, interpretational reactions were most frequent. A relationship was found between literary judgment and self-involvement responses. Failure to grasp meaning, irrelevant associations, use of stock responses, "happiness binding," critical predisposition, and search for certainty were identified as sources of difficulty in interpretation.

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[7]James R. Squire, The Responses of Adolescents While Reading Four Short Stories: Research Report No. 2 (Champaign, Illinois: National Council of Teachers of English, 1964).

Wilson[8] analyzed the written responses of college freshmen to three novels. In order to study the responses to literature and the influence of the classroom on those responses, the "protocols" of fifty-four freshmen were collected before the novels were studied and again after panel and class discussions on the novels. Squire's seven response categories were identified. The responses of nine individuals were studied representing typical, atypical, and extreme positions. Individual and statistical changes in response were noted after instruction: interpretational responses were most frequent and tended to be more objective than literary-judgment responses. It was concluded that instruction significantly improved student interpretive abilities, and that involvement with the work followed by an attempt at interpretation will result in a real encounter with literature.

Grindstaff[9] analyzed the responses of tenth-grade students to four novels. In order to compare structural analysis with experiential-reflective analysis as methods of teaching secondary-school literature, the investigator selected three groups of typical tenth-graders. A control group received no instruction while the other two groups were instructed in the experimental techniques. The responses were analyzed according to Squire's procedures, with the following results: the experimental groups had fewer reading difficulties than did the control

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[8]James R. Wilson, Responses of College Freshmen to Three Novels: Research Report No. 7 (Champaign, Illinois: National Council of Teachers of English, 1966).

[9]Faye Louise Grindstaff, "The Response of Tenth-Grade Students to Four Novels" (unpublished Doctoral dissertation, University of Minnesota, 1968).

group; the experiential-reflective class had the least number of reading difficulties and were superior in making literary judgments.

Ring[10] analyzed the responses of adolescent readers to three short stories. His primary objectives were to describe the interpretive process employed by the students, and to discover the relationship between their stated awareness of interpretive processes and their actual interpretations of literature. Sixty-two twelfth-grade students wrote free responses to the stories; the subjects also answered a questionnaire concerning their own perceptions of their interpretive skills. Findings indicated that adolescent readers have a limited knowledge of the forms of literary expression, and limited reading skills.

Sanders[11] defined a method of teaching literary interpretation and measured the effect of that method on the responses of grade nine students to eight short stories. The ninety-four students and their four teachers were divided into two experimental and two control classes. The control classes read all eight stories independently while the experimental classes followed the prescribed strategy for the first six stories and read the last two independently. All students wrote free response essays after each story and these were analyzed using Squire's categories, two fluency tests, and a quality test.

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[10]Jerry Ward Ring, "A Study of the Interpretive Processes Employed by Selected Adolescent Readers of Three Short Stories" (unpublished Doctoral dissertation, Ohio State University, 1968).

[11]Peter Lawrence Sanders, "An Investigation of the Effects of Instruction in the Interpretation of Literature on the Responses of Adolescents to Selected Short Stories" (unpublished Doctoral dissertation, Syracuse University, 1970).

Results showed significant differences in quality and in overall response patterns after all eight stories and, whereas the control group made more responses per protocol during the instructional period, the experimental group wrote more words per protocol for the stories read independently. The experimental group transferred the interpretive processes from the instructional period to the stories read independently.

Fanselow[12] analyzed the responses of sixty bilingual Spanish-English ninth-graders to four short stories. Responses were collected and analyzed following Squire's procedures and then compared to Squire's findings. Results showed the mean number of responses the same in both studies but the bilingual students made fewer responses in the literary-judgment, interpretation, and prescriptive-judgment areas. The bilingual students had less tendency toward critical predisposition, stock responses, irrelevant associations, failure to grasp meaning, and "happiness binding." The students tended to retell the story rather than discuss themes and they made superficial judgments.

Lewis[13] compared the responses of adolescents to film and literature. Tenth-grade students read two literary selections and saw two films which had been paired on the basis of similar treatment and theme and their written responses were analyzed according to Squire's categories. Results showed a strong tendency to judge both film and

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[12]John Frederick Fanselow, "The Responses of Ninth-Grade Bilingual Adolescents to Four Short Stories" (unpublished Doctoral dissertation, Columbia University, 1971).

[13]William Joseph Lewis, "A Comparison of Responses of Adolescents to Narrative and Lyric Literature and Film" (unpublished Doctoral dissertation, Florida State University, 1972).

literature; film is interpreted more than literature, but literature is more often narrated than is film. Boys tended to judge more and girls became more self-involved. In four of the categories, the students responded significantly differently to film and literature.

Mecklin[14] compared the effect of two learning strategies on student response to nine poems. Ninety-six grade-twelve students were divided into four experimental classes. Two classes discussed the poems in small groups using a study guide and the other two classes worked independently with programmed material. One class in each strategy had had some poetry instruction. Free written responses were collected and analyzed for fluency, quality, content analysis using Squire's categories, and attitude. Both groups declined in fluency and quality and gained little in understanding. The independent study group gave more frequent literary judgments, prescriptive judgments, and miscellaneous statements. Content and style of the poems affected response and the classes that had previously studied poetry did better in each case.

Shablak[15] investigated the effects of three instructional strategies on adolescent responses to six short stories. Two-hundred-and-two ninth-grade students and four teachers were included in the study. Instructional strategies were three: literal/interpretive level

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[14]Minnie Florence Mecklin, "Responses of 12th Grade Students to Selected Poems" (unpublished Doctoral dissertation, Syracuse University, 1972).

[15]Scott Lee Shablak, "The Effects of Different Types of Guide Materials and Manner of Presentation on Ninth Graders' Curiosity Toward and Response to Selected Short Stories" (unpublished Doctoral dissertation, Syracuse University, 1973).

guides, abstract applied level guides, and concrete applied level guides. There were two manners of presentation: pre-reading of guides prior to reading and prediction of responses to guides prior to reading. A control group was given an informational statement of the story's intent prior to reading. Responses were analyzed according to Squire's categories for content analysis, quality, curiosity arousal before reading and interest after, and content achievement. Results showed significant differences in response patterns for experimental and control groups but no significant difference in quality and content achievement. It was concluded that guidance before and during reading has an observable effect on patterns of written response.

Bazelak[16] analyzed the free written responses of one-hundred-and-forty tenth-grade students to four short stories written by black Americans and the effect of the reading on racial attitudes. The study compared the racial attitudes of the reading group and a control group, black and white students' level of comprehension, and differences in response made by boys and girls, blacks and whites, and students of various abilities. The experimental group read four short stories and wrote responses while the control group followed its regular program. The experimental group's responses were analyzed according to Squire's categories, and both groups answered pre-and posttests. Statistical evidence showed that the reading of black literature had no impact on the students' racial attitudes.

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[16]Leonard Paul Bazelak, "A Content Analysis of Tenth-Grade Students' Response to Black Literature, Including the Effect of Reading this Literature on Attitudes Toward Race" (unpublished Doctoral dissertation, Syracuse University, 1973).

EXPERIMENTAL STUDIES USING PURVES' CATEGORIES

Purves [17] devised a comprehensive and inclusive system of classifying the elements of written response to literature. The four basic categories are "Engagement-Involvement," "Perception," "Interpretation," and "Evaluation." Within each category is a complex schema of subcategories and elements. Coding procedures involve deciding, first, into which category a statement is to be placed (such as "Engagement General"); second, into which subcategory (such as "Reaction to Literature"); third, into which element (such as "Reaction to Author," "Assent," or "Moral Taste"). Because the system may err in its inclusiveness, because of the complexity, many investigators have used only the four basic categories.

Cooper[18] investigated the consistency of preferred ways of responding to dissimilar short stories among high-school juniors. Tapes of four short stories were heard by one hundred-and-seventeen students who then filled out response sheets. These were analyzed according to Purves' categories. Results showed that three-quarters of the subjects had a preferred way of responding. Fifty-three per cent of these preferred the interpretive mode, twenty-four per cent favoured the

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[17] Alan C. Purves, Elements of Writing about a Literary Work: a Study of Response to Literature: Research Report No. 9 (Champaign, Illinois: National Council of Teachers of English, 1968).

[18] Charles Raymond Cooper, "Preferred Modes of Literary Response: The Characteristics of High School Juniors in Relation to the Consistency of Their Reaction to Three Dissimilar Short Stories" (unpublished Doctoral dissertation, University of California, Berkeley, 1969).

engaged mode, nineteen per cent followed the evaluative mode, and four per cent used the perceptive mode.

Grimme[19] investigated the effect of three teaching methods on the response of college freshmen to twelve lyric poems. The students were randomly divided into three groups. One group used structural analysis as the means of instruction, one group used the experiential-reflective technique, and the other group used a limited teaching situation. The poems were divided into four sections and student-written responses were collected before and after the study of each section and analyzed according to Purves' categories. Results showed that the structural-analysis approach brought out perceptual and interpretational responses; the experiential-reflective approach encouraged interpretational responses supported by personal, impressionistic references and literary judgments, and the limited-teaching approach produced content, engagement-involvement, and miscellaneous responses.

Faggiani[20] explored ways in which prior attitude to a subject relates to student response to a poem on that subject. The students were divided into positive, neutral, and negative attitude groups according to semantic differential scores and then read the poem. Verbal responses were recorded and analyzed according to Purves'

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[19]Duane Arthur Grimme, "The Responses of College Freshmen to Lyric Poetry" (unpublished Doctoral dissertation, University of Northern Colorado, 1970).

[20]Lester A. Faggiani, "The Relationship of Attitude to Response in the Reading of a Poem by Ninth Grade Students" (unpublished Doctoral dissertation, New York University, 1971).

categories. Results showed that those with strong attitudes had more personal-involvement responses than had neutral students but other categories were not correlated with attitude. Sixteen individual analyses supported this conclusion.

Beach[21] compared student responses while reading a poem and their responses in a group discussion. Thirty-six upperclass English majors were divided into three groups: one group did taped free-association responses, one group written free-association responses, and the last group read the poem. These assignments and the poems were rotated among the three groups. Assignment and discussion responses were analyzed according to Purves' categories. Results showed that the free-association assignments lead to more interpretation and less digression in the succeeding discussion. Taped assignments increased engagement and written assignments increased interpretation.

Mertz[22] investigated variations in the responses of adolescents, English teachers, and college students to three short stories. Fifty-two teachers, fifty-two college students, and one-hundred-and-sixty tenth-grade students completed response forms which were analyzed according to Purves' categories. Results showed no difference in the responses of teachers and college students but major differences between the adolescents and the adults. Students of low socioeconomic status favoured perception

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[21]Richard Waldo Beach, "The Literary Response Process of College Students While Reading and Discussing Three Poems" (unpublished Doctoral dissertation, University of Illinois at Urbana, 1972).

[22]Maria Pank Mertz, "Responses to Literature Among Adolescents; English Teachers, and College Students: A Comparative Study" (unpublished Doctoral dissertation, University of Minnesota, 1972).

responses whereas the high socioeconomic group chose the interpretation and evaluation categories.

Pollock[23] investigated the response patterns of ninth-graders, eleventh-graders, and college freshmen. Seventy-three students took part, formed three subgroups in each class, read different pairs of stories, and wrote free-response reactions. The responses were analyzed according to Purves' categories. Results showed that ninth-graders wrote the most perception and evaluation responses, eleventh-graders wrote the most engagement responses, and the freshmen wrote the most responses and the most interpretive responses. Differences between the college students' means in evaluation were significantly different from the other groups.

Somers[24] analyzed the free written responses of average and advanced readers in grades seven, nine, and eleven to two short stories. Forty-one seventh-graders, forty-five ninth-graders, and forty-eight eleventh-graders wrote their responses after each story and these were analyzed according to Purves' categories. Results showed that evaluation was generally the favorite form of response and students were inclined toward content. Response differences by grade level were not significant but grade sevens tended to be more involved. Response to the theme-oriented story was more interpretive and less evaluative than to the plot-oriented story.

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[23]John Craig Pollock, "A Study of Responses to Short Stories by Selected Groups of Ninth Graders, Eleventh Graders and College Freshmen" (unpublished Doctoral dissertation, University of Colorado, 1972).

[24]Albert Bingham Somers, "Responses of Advanced and Average Readers in Grades Seven, Nine, and Eleven to Two Dissimilar Short Stories" (unpublished Doctoral dissertation, Florida State University, 1972).

Angelotti[25] compared the responses of sixty-six eighth-grade students to a junior novel and an adult novel. Each novel was divided into four parts. Free written responses were collected after each section and analyzed according to Purves' categories. Results showed that for both books, the least frequent responses were involvement and evaluation. The adult novel encouraged responses of perception while the junior novel elicited interpretive responses primarily. Reaction to content was greater than to form for both books. Involvement increased to the climax of the story while evaluation decreased.

EXPERIMENTAL STUDIES USING OTHER ANALYTICAL METHODS

Loban[26] investigated the effect of social sensitivity on students' responses to literature. One hundred-and-twenty high-school students were divided equally into two groups representing the two extremes of social sensitivity. Teachers read ten short stories to the students and free written responses as well as structured responses were collected and analyzed. Results showed that students answered only obvious concepts and in a superficial manner. The highly sensitive students wrote more full responses but all had difficulty in expressing significant opinions. Sex and socioeconomic status affected sensitivity but intelligence did not.

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[25]Michael Louis Angelotti, "A Comparison of Elements in the Written Free Responses of Eighth Graders to a Junior Novel and an Adult Novel" (unpublished Doctoral dissertation, Florida State University, 1972).

[26]Walter Loban, Literature and Social Sensitivity (Champaign, Illinois: National Council of Teachers of English, 1954).

Evans[27] compared the relationship of emotional response, ability to judge quality, and reading interests of two-hundred-and sixty-four eleventh-graders. A significant relationship was discovered between response and interest scores.

Monson[28] investigated the effect of method of questioning on student response to humorous literature, and how response was also affected by sex, socioeconomic level, intelligence, and reading ability. Three-hundred-and-sixty-five fifth-grade students read humorous excerpts and their free and structured written responses were analyzed. Results indicated that students of different sex, socioeconomic level, intelligence and reading ability responded differently. Responses to humorous literature varied according to the type of question used to elicit response.

Ash[29] devised and utilized a test to investigate students' response to literature. One test was administered as a silent reading test and one as a listening test. Both tests consisted of thematic imitation, paragraph selection, title choice, and distorted images.

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[27]John Lyle Evans, "Two Aspects of Literary Appreciation Among High School Students, Judgement of Prose Quality and Emotional Responses to Literature, and Selected Aspects of Reading Interests" (unpublished Doctoral dissertation, University of Minnesota, 1968).

[28]Dianne L. Monson, "Influence of Method of Questioning Upon Children's Responses to Humorous Situations in Literature" (Paper presented to the American Educational Research Association Conference, Chicago, February 6-10, 1968).

[29]Brian Ash, "The Construction of an Instrument to Measure Some Aspects of Literary Judgement and Its Use as a Tool to Investigate Student Responses to Literature" (unpublished Doctoral dissertation, Syracuse University, 1969).

The tests were administered to two-hundred-and-twenty-three Montreal high-school students. The silent reading form appeared preferable to the listening test. Taped responses of a sample of high, medium, and low scores revealed that categories of response were guess, misreading, unsupported and supported judgment, poetic preconceptions, isolated elements, narrational, technical, irrelevant association, interpretation, and self-involvement.

Morris[30] analyzed the response patterns of fifteen upperclass university students to a difficult poem. The students gave free oral responses and answered questions on response strategy. Fifty-eight per cent of the responses were poem-centered and seventeen per cent were direct quotations. Interpretation was the most popular response pattern: the students believed, however, that their own form of response was unique.

Fischman[31] compared cognitive and affective responses to literature and non-literary material. Seventy-five college sophomores were divided into three groups. One group read five short stories, the second group read five sociological articles, and the third group was control. Both experimental groups learned from their readings. The literature group gave more emotional oral responses.

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[30]William Perot Morris, "Unstructured Oral Responses of Experienced Readers to a Given Poem" (unpublished Doctoral dissertation, Indiana University, 1970).

[31]Burton Lloyd Fischman, "Cognitive and Affective Response to Literary and Non-Literary Materials" (unpublished Doctoral dissertation, The University of Connecticut, 1971).

Winch[32] examined the effects of two instruction methods on the cognitive response of grade-twelve students to three sonnets. One method of instruction dealt with morphological, lexical, and syntactic aspects and the other with the history, biographical and genre aspects. Experimental groups received one of these methods each and there was a control group. Results showed no significant difference among treatments. Questions of the interpretational/extrapolatory type caused the most difficulty.

Brisbin[33] measured the effects of selected literature on the racial attitudes of children by using the galvanic skin response. Fifty white fifth-grade students were assigned to experimental and control groups of twelve subjects each. The experimental groups read and discussed books with a positive image of blacks while the control groups used neutral material. Students from the experimental group approved more highly of blacks than the control group did but the galvanic skin responses showed no difference.

Frankel[34] measured the effect of reading The Adventures of Huckleberry Finn on the racial attitudes of black and white ninth-grade boys. The experimental class read and studied the book in class while the control group read the book out of class. Results

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[32]Gordon Clappison Winch, "The Effects of Different Post-Reading Instructional Procedures on Comprehension Responses to Three Sonnets" (unpublished Doctoral dissertation, University of Wisconsin, 1971).

[33]Charles Dan Brisbin, "An Experimental Application of the Galvanic Skin Response to the Measurement of Effects of Literature on Attitudes of Fifth Grade Students Towards Blacks" (unpublished Doctoral dissertation, Wayne State University, 1971).

[34]Herbert Lewis Frankel, "The Effects of Reading The Adventures of Huckleberry Finn on the Racial Attitudes of Selected Ninth Grade Boys" (unpublished Doctoral dissertation, Temple University, 1972).

showed that attitudes were improved in both groups but those who had received instruction made the greater change.

Gould[35] investigated the relationship between creative thinking, literal comprehension, intelligence, and oral response to literature. Seventy-four fourth-grade black children responded orally and in writing to a children's book. Results showed no statistical relationship between oral response to literature and any of the three other measurements.

Brewbaker[36] identified the differences in the responses of adolescents to the race of the characters in three versions of a short story. Each of the two-hundred-and-eighty-one grade nine and eleven students read one version of the story and then rated the elements. The investigator concluded that the major effect of race-of-characters was to lower the readers' evaluation of Negro characters but it did not lower the evaluation of the story. Negro subjects did not prefer the Negro version and white subjects reacted positively to the Negro version.

Sherrill[37] measured the responses of adult ethnic minority ghetto

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[35]Kathryn Lewis Gould, "Relationships of Creativity, Reading Comprehension, Intelligence, and Response to a Literature Selection for Fourth Grade Inner-City Children" (unpublished Doctoral dissertation, Ohio State University, 1972).

[36]James Martin Brewbaker, "The Relationship Between the Race of Characters in a Literary Selection and the Literary Responses of Negro and White Adolescent Readers" (unpublished Doctoral dissertation, University of Virginia, 1972).

[37]Lawrence Lester Sherrill, "The Affective Responses of Ethnic Minority Readers to Indegenous Ghetto Literature: A Measurement" (unpublished Doctoral dissertation, University of Wisconsin, 1972).

literature. The subjects read four passages by black authors and four by Puerto Ricans so that each experienced the work of their own culture and of the majority culture. The responses were tabulated. Each group responded most favourably to its own literature.

Henze[38] determined whether the teaching of certain elements of style would increase pleasure in reading and how this would affect response. One-hundred-and-two sixth-grade students were divided into two experimental and two control classes. Each group was tested in the elements of style. The experimental classes were instructed and tested again. Both groups answered attitude questionnaires on the first chapter of The Hobbit. The experimental group was more discriminating in rating the style of the passages but there was no significant difference in enjoyment. Both groups responded most favourably to passages containing many figures of speech.

Blatt[39] analyzed the frequency and kind of violence in children's books and investigated the effect of this violence on children's responses. Results showed no great increase in the amount of violence in children's books but historical fiction tended to be more violent than modern realistic fiction. The children liked the passages read to them with the inner-city children expressing a preference for and understanding of violence. Suburban and rural children found the stories unrealistic.

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[38]Mary Vance Henze, "Children's Responses to Literary Style" (unpublished Doctoral dissertation, University of Arkansas, 1972).

[39]Gloria Toby Blatt, "Violence in Children's Literature: A Content Analysis of a Select Sampling of Children's Literature and a Study of Children's Responses to Literary Episodes Depicting Violence" (unpublished Doctoral dissertation, Michigan State University, 1972).

Thompson[40] compared the responses to literature of ninth-grade students using two different methods of instruction. The control group discussed themes common to nine short stories and one novel while the experimental group received the same instruction plus explanations and practice in the interpreting of literary devices. Both groups completed pre-and posttests. Results showed that the experimental group did not interpret literature significantly better than the control group.

Ehrenkranz[41] investigated the responses of fifteen-and sixteen-year-old students to poetry using three interview methods: affectively-oriented, cognitively-oriented, and nondirective. Responses were analyzed according to five categories. Results showed that the non-directive situation produced more and widely varied responses.

Nicol[42] investigated the effect of author's techniques on student responses to literature. One-hundred-and-sixty-five senior high-school students read two short stories and matched their responses with an inventory provided. Students were more responsive to immediately significant aspects rather than formal aspects. The simpler story was the better liked but the more difficult story produced the deeper

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[40]Richard F. Thompson, "Teaching Literary Devices and The Reading of Literature," Journal of Reading (April, 1972), pp. 193-199.

[41]Eleanor Ehrenkranz, "An Investigation of Oral Responses to Poetry by Fifteen-to Sixteen-Year-Old Students in Three Differently Directed Groups, and the Relationship of Categories of Response to Sex and Reading Level" (unpublished Doctoral dissertation, New York University, 1973).

[42]Elizabeth Anne Hyslop Nicol, "Student Response to Narrative Techniques in Fiction" (unpublished Doctoral dissertation, Stanford University, 1973).

observations.

White[43] analyzed the number and nature of responses of fifth-grade students to the heroes of four short stories. Each student read and responded orally to the stories, once in the middle and once at the end. The children responded mainly by reiterating the author's statements. They responded more to the two heroes involved in physical danger and also more to the first segments of the stories.

Purves' 1974 study[44] compared the responses to literature of students from several countries. Students, aged fourteen and eighteen, answered a questionnaire asking them to identify the most important question in dealing with literature before and after the reading of two short stories. The fourteen-year-old students were less consistent in question selection than the eighteen-year olds. The students of New Zealand and England were the most consistent and those of Iran and Chile were the least. In England and Finland students develop preferences as they grow whereas in Iran and the United States these preferences are set at age fourteen. Students from Belgium, Italy, and Sweden chose impersonal and formal means of response while those from Chile, England, and Iran emphasized personal and content-oriented responses. United States students responded in an impersonal way to content while students from New Zealand and Finland tended to respond to form and personal emphasis.

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[43] Virginia Lee White, "An Analysis of the Responses of Fifth-Grade Children to the Characteristics of the Heroes in Four Short Stories" (unpublished Doctoral dissertation, Boston University, 1973).

[44] Alan Purves, "Indoctrination in Literature," English Journal, LXIII (May, 1974), pp. 66-70.

A DEFINITION OF CLOSE TEXTUAL ANALYSIS

This study combined two areas, response to literature, and the influence of methods of instruction on that response. The foregoing review was a survey of studies done in response; what follows is an attempt to provide a very brief definition of close textual analysis and to indicate some of the writings which further define the approach.

Close textual analysis features an examination of words and the relationships of words as contained in a literary text. It is based on the beliefs that the language of literature, as opposed to the language of science, has multiple significance; and that writers include within the text everything necessary for the average reader to understand such significance. As Reuben Brower comments, it is attending "very closely to the words, their uses, and their meanings."[45] It is the substance of the approach used by William Empson in his attempt to define and discern "ambiguity," which he considers the essence of literary effectiveness (and which is another term for multiple significance):

> Thus a word may have several distinct meanings; several meanings connected with one another; several meanings which need one another to complete their meanings; or several meanings which unite together so that the word means one relation or one process.[46]

A definition by Lee T. Lemon demonstrates that all criticism values

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[45] Reuben A. Brower, "Reading in Slow Motion," In Defense of Reading, eds. Reuben A. Brower and Richard Poirier (New York: E.P. Dutton and Co. Inc., 1963), p. 4.

[46] William Empson, Seven Types of Ambiguity (Edinburgh: Peregrine Books, 1965), p. 5.

close reading; that close textual analysis in the strict sense is concerned primarily with what is intrinsic to the work of literature; and that it has a variety of forms:

> . . . criticism is a kind of close reading. . . . Intrinsic criticism, if it could exist purely, would use no material not present within the literary work; extrinsic criticism would interpret the work in the light of material drawn from outside the work . . . . Intrinsic criticism sees the work of literature as a more or less self-contained unity, requiring for its interpretation only the general knowledge that an experienced reader is likely to have . . . . Intrinsic criticism may take a variety of forms, ranging from the analysis of particular patterns within the work to carefully argued statement of the works' theme. It may, that is, select a particular pattern of images or a group of motifs and attempt to explain the work largely in terms of antithesis, meter, rhyme, and so on, as the key to the meaning and artistry of the work; it may concern itself with point of view, characterization, setting, or the handling of dialogue in order to further the understanding of the work. Or it might, instead of beginning with a particular detail and working toward meaning, reverse the procedure by concentrating primarily on the work's theme, attempting to state as precisely as possible what the theme is, and defending the statement of theme by reference to whatever support the work offers. The hallmark of intrinsic criticism, whatever direction it takes, is concern with the internal coherence of the literary work and the attempt to make obvious in the criticism what was less obvious in the literature.[47]

This definition also suggests a difficulty: close textual analysis cannot be defined precisely, or at least cannot be defined through conventional descriptions. It is possible to include a list[48] of some

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[47]Lee T. Lemon, Approaches to Literature (New York: Oxford University Press, 1969), pp. 17-19.

[48]Reuben A. Brower and Richard Poirier, eds., In Defense of Reading: a Reader's Approach to Literary Criticism (New York: E.P. Dutton and Co., 1963); Cleanth Brooks, The Well Wrought Urn (New York: Harcourt, Brace and World, Inc., Harvest Books, 1947); William Empson, Seven Types of Ambiguity (Edinburgh: Peregrine Books, 1965); Stanley Edgar Hyman, The Armed Vision (New York: Random House, Inc., Vintage Books, 1955); Lee T. Lemon, Approaches to Literature (New York: Oxford University Press, 1969); Geraldine Murphy, The Study of Literature in High School (Waltham: Blaisdell Publishing Company, 1968); I.A. Richards, Practical

important works which discuss or feature the approach (and which the investigator has found especially useful) but it should be remembered that the "analysis" in question is of a literary text. To the degree that such texts vary, and the variety of literature is tremendous, the analysis will vary. Close textual analysis, then, cannot really be defined in isolation of works of literature, and in that sense the teaching-plans on the three short stories (Appendix B) are as brief a definition of the approach as can be given within the context of this dissertation.

Historically, the approach is probably as old as criticism: no theory of literature can be developed without close reading of texts. It is at least as old as training in the classics and the teaching of the ancient languages that went with such training: translation from Latin and Greek required the closest scrutiny of meanings and forms of expression. It is also the basis of what was the major school of modern criticism, one which began in the early 1930's and enjoyed pre-eminence for at least three decades. The school was known as the New Criticism, in recent times more commonly as Formalist Criticism, and had as its advocates some of the best writers, scholars, and teachers of our time -- John Crowe Ransom, Allen Tate, Robert Penn Warren, Cleanth Brooks.

Admittedly, some of the excesses of close textual analysis, primarily the temptation to invent meaning, led to a lessening of

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Criticism (New York: Harcourt, Brace and World, Inc., Harvest Books, 1929); Ralph Ross, John Berryman and Allen Tate, The Arts of Reading (New York: Thomas Y. Crowell Company, 1966).

reputation of the critical school. This is a fault of individual practitioners more than of the techniques they use, and does not justify the neglect of close textual analysis made apparent by the following review of related literature, especially when the preceding review -- of research in response to literature -- has made this neglect even more apparent. The sheer volume of such research is helping to refine our ability to test instructional approaches and to make comparisons among studies. In spite of the volume, not one study has been directly concerned with measuring the efficacy of close textual analysis, which must be regarded at the very least as one of the most important approaches to the study of imaginative literature.

EXPERIMENTAL STUDIES OF CLOSE TEXTUAL ANALYSIS AS A METHOD OF INSTRUCTION

Since 1966, there have been three studies in this area. Ducharme's study[49] was concerned with the role of close textual analysis in methods, materials, and teacher training. Approximately two-hundred education students wrote an exercise on the analysis of a modern poem and eleven methods texts were examined. Results showed that the students had little skill in close reading and that the textbooks contained little or no material on textual analysis.

Another investigator, Weiss,[50] compared the effects of inductive

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[49]Edward Robert Ducharme, "Close Reading and the Teaching of Poetry in English Education and in Secondary Schools" (unpublished Doctoral dissertation, Columbia University, 1968).

[50]James David Weiss, "The Relative Effects upon High School Students of Inductive and Programmed Instruction in the Close Reading of Poetry" (unpublished Doctoral dissertation, New York University, 1968).

teaching and programmed instruction in close textual analysis of poetry. Four control classes of grade-eleven students received inductive instruction (directly from teachers) and four experimental eleventh-grade classes used programmed textbooks (a series of questions which also constituted an inductive approach). Students wrote free written responses before and after the study of one poem and on one other poem. Responses were analyzed according to Purves' categories. Results showed that the control group did significantly better in the areas of perception, interpretation, and fluency after instruction than the experimental group but there were no differences in the evaluation or engagement responses. The programmed group did not improve in quantity of responses or in fundamental approach.

A third study[51] investigated the effect of the close poem analysis practiced in schools and colleges on students' ability to recognize poetic structure. Nineteen high-school sophomores, nineteen high-school seniors, twenty-nine college sophomores, and twenty-seven college seniors each assembled an eleven line poem from fourteen strips cut from a Roethke poem (one, the title; four, half-lines; nine, whole lines), and answered questionnaires on their decisions. Results showed that the ninety-four subjects produced ninety-four different poems.

CONCLUSION

The foregoing review of related literature was intended partly

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[51] Nancy Carlyon Millett, "An Experimental Technique for Assessing Readers' Responses to Structural Principles and Clues to Order in a Poem" (unpublished Doctoral dissertation, University of Colorado, 1972).

as selective analysis but primarily as comprehensive survey. Because of a belief that research in response to literature will have great implications for our choices of instructional approaches, because of a belief that one instructional approach could have implications for the quality of such response, it was considered important to know what had been written in the two areas: close textual analysis; response to literature. The relationship of the present study to the major studies of student response will be more fully discussed in the fourth chapter.

Chapter 4

RESULTS OF ANALYSIS OF PROTOCOLS

Results are presented and discussed in this chapter under the headings of (1) quantitative analysis, and (2) qualitative analysis.

QUANTITATIVE ANALYSIS

The results of this section are presented and discussed under the headings of (1) review of treatment procedures (2) restatement of the problem (3) frequency distribution and significance of change experimental-group responses (4) frequency distribution and significance of change: control-group responses (5) experimental-group results: a comparison with the Wilson study[1] (6) experimental-group results: a comparison with the Robinson study[2] (7) experimental-group results: a comparison with the control group (8) variation in response patterns and validity of studies in response to literature (9) recommendations for controlling variation in response, and (10) suggestions for further research.

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[1]James R. Wilson, Responses of College Freshmen to Three Novels: Research Report No. 9 (Champaign, Illinois: National Council of Teachers of English, 1968).

[2]Samuel Dale Robinson, "The Response-Oriented Literature Curriculum in the Secondary School: a Critical Inquiry into the Effects of Two Teaching Methods" (unpublished Doctoral dissertation, University of Alberta, 1973).

Review of Treatment Procedures

The frequency distribution of student responses was calculated as a percentage of responses in each of the seven categories of the coding scale. Significance of within-groups differences between pretest and posttest scores was determined by the Wilcoxon Matched-Pairs Signed Ranks test (categories 3-7) and a correlated "t" test (categories 1 and 2); significance of between-groups differences, by the Mann-Whitney "U" test (categories 3-7) and a "t" test (categories 1 and 2).

Restatement of the Problem

The questions to be considered in this chapter were stated as follows:

1. What is the frequency distribution of students' responses on the pretest protocols, as coded by Squire's categories, for subjects in the experimental group and for subjects in the control group?

2. What is the frequency distribution of students' responses on the posttest protocols, as coded by Squire's categories, for subjects in the experimental group and for subjects in the control group?

The following hypotheses were stated:

Hypothesis 1. There is no significant difference in the frequency of responses coded as "Interpretational" on posttest protocols (as compared to pretest protocols) for subjects in the experimental group.

Hypothesis 1a. There is no significant difference in the frequency of responses coded as "Interpretational" on posttest protocols (as compared to pretest protocols) for subjects in the

control group.

Hypothesis 2. There is no significant difference in the frequency of responses coded as "Literary Judgment" on posttest protocols (as compared to pretest protocols) for subjects in the experimental group.

Hypothesis 2a. There is no significant difference in the frequency of responses coded as "Literary Judgment" on posttest protocols (as compared to pretest protocols) for subjects in the control group.

Frequency Distribution and Significance of Change: Experimental-Group Responses

Table 5 presents the percentage of responses made by the experimental group in each of the seven categories, for pretest and posttest. There were 1,096 pretest responses. Most were coded as "Literary Judgment" (42.79 per cent), followed in order of frequency by "Interpretational" (36.13 per cent), "Narrational" (8.49 per cent), "Associational" (6.39 per cent), "Self-involvement" (5.38 per cent), "Miscellaneous" (.64 per cent), and "Prescriptive" (.18 per cent).

There were slightly fewer posttest responses, 1,016 in all. Most responses were coded as "Interpretational" (81.20 per cent), followed in order of frequency by "Literary Judgment" (12.80 per cent), "Associational" (3.64 per cent), "Self-involvement (1.28 per cent), "Miscellaneous" (.60 per cent), "Narrational" (.49 per cent), and "Prescriptive" (nil).

The direction of change was an increase in one category, "Interpretational", and a decrease in the other six categories.

Table 6 provided the analysis by which Hypothesis 1 and Hypothesis 2 could be tested. Hypothesis 1 predicted no significant difference between pretest and posttest in the "Interpretational" responses of the experimental group. Differences were highly significant (0.001). Hypothesis 1, therefore, was rejected.

Hypothesis 2 predicted no significant difference between pretest and posttest in the "Literary Judgment" responses of the experimental group. Differences were highly significant (0.001). Hypothesis 2, therefore, was rejected.

Table 5

Pretest and posttest responses of experimental-group students in each category by per cent

Category		Pretest	Posttest
Literary Judgment	(1)	42.79	12.80
Interpretational	(2)	36.13	81.20
Narrational	(3)	8.49	0.49
Associational	(4)	6.39	3.64
Self-involvement	(5)	5.38	1.28
Prescriptive	(6)	0.18	0.00
Miscellaneous	(7)	0.64	0.60

Table 6

Correlated "t" test (categories 1 and 2) and Wilcoxon test (categories 3-7) for differences in performance between pretest and posttest by experimental-group students

Category		t scores T scores	N	P
Literary Judgment	(1)	t= 4.81		0.001
Interpretational	(2)	t= 3.99		0.001
Narrational	(3)	T= 0	11	0.01
Associational	(4)	T= 39.5	15	ns
Self-involvement	(5)	T= 0	13	0.01
Prescriptive	(6)	T= 0	2	ns
Miscellaneous	(7)	T= 12	7	ns

*$p < 0.05$

Frequency Distribution and Significance of Change; Control-Group Responses

Tables 7 and 8 present results for the control group which are identical in kind to results for the experimental group presented in Tables 5 and 6. It was decided, however, to separate the two sets of results: the studies with which the present study is compared in a subsequent section do not use control groups; the control group of the present study presents an additional dimension of comparison and was therefore considered separately.

Table 7, then, also provided answers to the two questions

which constituted the problem of the study, but as these questions related to the control group. There were 1,241 pretest responses. Most were coded as "Interpretational" (49.71 per cent), followed in order of frequency by "Literary Judgment" (29.09 per cent), "Narrational" (18.37 per cent), "Associational" (5.08 per cent), "Self-involvement" (1.93 per cent), "Prescriptive" (.40 per cent), and "Miscellaneous" (.40 per cent).

There were slightly fewer posttest responses, 1,077 in all. Most responses were coded as "Interpretational" (63.79 per cent), followed in order of frequency by "Literary Judgment" (18.85 per cent), "Narrational" (14.39 per cent), "Associational" (1.30 per cent), "Self-involvement" (.84 per cent), "Miscellaneous" (.64 per cent), and "Prescriptive" (.19 per cent).

Table 7

Pretest and posttest responses of control-group students in each category by per cent

Category		Pretest	Posttest
Literary Judgment	(1)	24.09	18.85
Interpretational	(2)	49.71	63.79
Narrational	(3)	18.37	14.39
Associational	(4)	5.08	1.30
Self-involvement	(5)	1.93	0.84
Prescriptive	(6)	0.40	0.19
Miscellaneous	(7)	0.40	0.64

Table 8

Correlated "t" test (categories 1 and 2) and Wilcoxon test (categories 3-7) for differences in performance between pretest and posttest by control-group students

Category		t scores T scores	N	P
Literary Judgment	(1)	t= 2.16		0.05
Interpretational	(2)	t= 0.52		ns
Narrational	(3)	T= 44	16	ns
Associational	(4)	T= 30	15	ns
Self-involvement	(5)	T= 2.5	7	ns
Prescriptive	(6)	T= 0	2	ns
Miscellaneous	(7)	T= 16.5	7	ns

*p<0.05

The direction of change was an increase in two categories, "Interpretational" and "Miscellaneous," and a decrease in the other five categories.

Table 8 provided the analysis by which Hypothesis 1a and Hypothesis 2a could be tested. Hypothesis 1a predicted no significant difference between pretest and posttest in the "Interpretational" responses of the control group. Differences were not significant. Hypothesis 1a, therefore, was accepted.

Hypothesis 2a predicted no significant difference between pretest and posttest in the "Literary Judgment" responses of the

control group. Differences were significant, however, at the 5 per cent level. Hypothesis 2a, therefore, was rejected.

In this section, and the previous one, answers were provided for the two questions which constituted the empirical problem of the study. Levels of statistical significance for the various categories were also reported; these levels made it possible to test the hypotheses related to the experimental and control groups. Results for the control group had further implications for this study, and are considered in a subsequent section. An appreciation of the experimental-group results, however, can best be attained when compared with the results of the Wilson and Robinson studies.

Experimental-Group Results: a Comparison with the Wilson Study

Table 9 compares the levels of significance obtained by the Wilson study and the present study. A comparison of these results revealed additional information about the effects of instruction in close textual analysis on student interpretive ability, and about the general effects of such instruction.

The original premise of the present study was that instruction in close textual analysis would significantly improve the ability of secondary-school students to interpret imaginative literature independently. In order to test this premise two hypotheses were formulated for the group of twenty-nine students who received the instruction in close textual analysis. Hypothesis 1 predicted no significant difference, between pretest and posttest, in the frequency of responses coded as "Interpretational"; Hypothesis 2, no significant difference in the frequency of responses coded as "Literary Judgment."

Table 9

Levels of significance of changes in each category reported by the Wilson study and the present study

Category		Wilson	Present Study
Literary Judgment	(1)	Decrease 0.01	Decrease 0.001
Interpretational	(2)	Increase 0.01	Increase 0.001
Narrational	(3)	Decrease 0.05	Decrease 0.01
Associational	(4)	Decrease 0.05	Decrease ns
Self-involvement	(5)	Decrease 0.03	Decrease 0.01
Prescriptive	(6)	Decrease ns	Decrease ns
Miscellaneous	(7)	Increase ns	Decrease ns

These hypotheses were formulated on the basis of Wilson's study. Wilson's instructional procedures effected a significant increase in the frequency of interpretational responses and a significant decrease in the frequency of literary judgment responses. He assumed that these results demonstrated an improvement in student interpretive or analytic abilities.

The two hypotheses of the present study were rejected at highly significant levels of confidence. It might be concluded, therefore, that the instructional method of this study improved student interpretive abilities to a greater degree than did Wilson's instructional method. A further consideration of the two studies provided reasons both to affirm and deny this conclusion.

The following observations suggested that Wilson's subjects could have been expected to have made greater improvements in interpretive ability than did the subjects of the present study:

1. Wilson's subjects were college first-year students. They may have been a "typical" scholastic sample, but some were older and had had a greater variety of non-academic experiences, having not entered university immediately on leaving high school. In addition, the university milieu is somewhat more conducive to the serious study of literature.

2. The test-selection of the present study was at least as complex, in relation to the interpretive abilities of secondary-school students, as was any one of the test-selections of Wilson's study, in relation to the abilities of college students.

3. The basis of Wilson's instructional method was a discussion approach, teacher- and student-led discussions of those aspects of the novels which had provoked sharp disagreement. While Wilson refrained from providing answers to problems of interpretation, more than half of class-time was devoted to a student-panel discussion of each novel. It is probable that many of the "Interpretational" responses on posttest protocols were the borrowed analyses of other students.

The following observations suggested a contrary point of view: that the subjects of the present study could have been expected to have made greater improvements in interpretive ability than did the subjects of the Wilson study:

1. The subjects of the present study were slightly superior to Wilson's typical sample, on the basis of IQ and previous achievement

in literature.

2. It could be argued that novels are more difficult to interpret than are short stories: novels encourage a wider variation in response; a single effect or impression (which some critics see as the essence of the short story) can be more easily isolated and analyzed.

3. Wilson devoted less time to his instructional method (145 minutes per novel as compared to 500 minutes for the present study). He was also as much concerned to determine the general effect of the classroom on response to literature; he purposely avoided the kind of structure which would have focussed his classroom procedures on one instructional method or one effect.

These latter observations tended to make the results of the present study seem somewhat less significant, but the most important difference between the two studies had yet to be considered. Wilson's subjects responded to literary selections which had been taught to them. The subjects of the present study responded to a selection independently of prior instruction or discussion. Regardless of other differences and similarities between the two studies, this one difference tended to provide strong support for the conclusion that instruction in close textual analysis significantly improves student interpretive abilities.

One final observation had to do with the widespread belief that close textual analysis makes it difficult for students to identify personally with works of literature. Wilson's discussion approach was far removed from the intensive and analytical approach

of the present study. Yet the subjects of Wilson's study registered significant decreases in the "Associational" and "Self-involvement" categories to approximately the same degree as the subjects of the present study. On this basis, there was little evidence to support the charge which is commonly made against close textual analysis. The criticism would seem to apply equally to other instructional methods.

Experimental-Group Results: a Comparison with the Robinson Study

Table 10 compares the levels of significance obtained by the Robinson study and the present study. A comparison of these two studies was considered worthwhile because of several points of similarity: his study is recent; it employed short stories as pretest and posttest selections; its setting was Western Canada; its subjects were secondary-school students; and it tested an instructional method.

A comparison of these two studies made the results of the present study seem less significant. Robinson's instructional method was designed specifically to increase the "Associational" and "Self-involvement" responses of students. Contrary to results which were hypothesized, students made fewer associations between the stories and their own experiences of life. The only significant increase was in the "Interpretational" category. If an instructional method designed not to encourage students to make interpretive comments produced significant increases in category 2, a reasonable assumption is that all classroom strategies will produce a similar effect.

Table 10

Levels of significance of changes in each category reported by the Robinson study and the present study

Category		Robinson	Present Study
Literary Judgment	(1)	Decrease ns	Decrease 0.001
Interpretational	(2)	Increase 0.05	Increase 0.001
Narrational	(3)	Decrease ns	Decrease 0.01
Associational	(4)	Decrease ns	Decrease ns
Self-involvement	(5)	Decrease 0.05	Decrease 0.01
Prescriptive	(6)	Decrease ns	Decrease ns
Miscellaneous	(7)	Decrease ns	Decrease ns

The reasons for this phenomenon were not clear to this investigator. A second consideration of test-selections was not a factor, since Robinson used different pre-and posttest short stories. Possibilities are that those teachers who used Robinson's methods failed to transmit the desired objectives to students, or that the effect of the classroom on students in general is to condition them to make interpretive responses. But this latter possibility, even if true, does not explain why students made proportionately fewer responses of this kind on the pretest, since the effects of such conditioning would also have been operating prior to the administering of Robinson's instructional method. The most likely possibility is that student awareness of being involved in an experiment heightens

during the experimental instruction, and that they respond to posttests as their previous classroom experiences have conditioned them to do. Whatever the reasons, a comparison of the two studies suggested that the highly significant increases reported for the "Interpretational" category by the present study were not entirely due to instruction in close textual analysis.

A final point of comparison confirmed what had also been suggested by the Wilson study. The Robinson study and the present study both achieved non-significant differences in the "Associational" category. The signficant decrease of the present study in "Self-involvement" responses was greater than that of the Robinson study, but in view of the latter study's objectives, not substantially greater. There was, once again, little evidence that instruction in close textual analysis hinders a personal response to literature.

Experimental-Group Results: a Comparison with the Control Group

Table 11 presents an analysis of the differences in performance of the experimental and control groups of the present study. The need for a control group and for such an analysis was made necessary for effective additional comparisons of this study with those of Wilson and Robinson.

Wilson and Robinson did not employ control groups. Wilson used--as did this investigator--the same literary selections for pretest and posttest. But students who are doing the same test for a second time (in this case students who were considering the same novel for the second time) almost invariably register higher scores or make significant improvements. It was therefore very

difficult to determine, in the absence of a control group, whether Wilson's subjects improved on the posttest because of the instructional method or because of a second consideration of the story. Robinson used different selections for pretest and posttest. It was similarly difficult to determine whether his subjects responded differently on the posttest because of his instructional method or because they were doing a different test.

Table 11

"T" test (categories 1 and 2) and Mann-Whitney "U" test (categories 3-7) for comparing differences in performance of experimental and control groups as measured by pretest and posttest scores

Category		t scores z scores	P
Literary Judgment	(1)	t= 5.35	0.001
Interpretational	(2)	t= 2.15	.05
Narrational	(3)	z= .66	ns
Associational	(4)	z= .22	ns
Self-involvement	(5)	z= 1.85	ns
Prescriptive	(6)	z- .01	ns
Miscellaneous	(7)	z= .75	ns

*p<0.05

The effect of a second consideration and the probability of wide variations in response were seen, for example, in previous results reported for the control group of this study (Table 8). Without the benefit of the instructional method (and presumably only on the basis of doing the test for the second time), the control-group students registered a significant decrease in the "Literary Judgment" category. They also registered substantially different numbers of pretest responses in this category than did the experimental group. If such changes and variations can occur spontaneously, a comparison of experimental and control results seemed essential in order to determine the degree of change caused by the instructional method as opposed to the degree of change brought about by other factors.

This comparison brought the results of this study into clearer perspective. The increase in experimental-group "Interpretational" responses, considered separately from control-group results, was still dramatic in relation to levels of significance reported by Wilson (0.001 as opposed to 0.01) and Robinson (0.001 as opposed to 0.05). In relation to the control group, however, the level of significance became 0.05. Within the context of this study, and with regard to the foregoing comparison with other studies, this level seemed to be the most accurate indicator of the degree to which instruction in close textual analysis improved the ability of secondary-school students to interpret imaginative literature independently.

The foregoing discussion established the validity and significance of the present study in relation to other studies in response to literature; that there was a statistically significant

improvement in the interpretive abilities of the experimental-group students was no longer in question, but the comparison began to reveal also a phenomenon which seemed to require thorough investigation. There were, among studies, substantial variations in reported frequency distributions of response. Because this variation may have affected the validity of all studies which used coding categories and which computed levels of significance on the basis of changes in performance between pretest and posttest, a fuller discussion was necessitated.

Variation in Response Patterns and Validity of Studies in Response to Literature

Table 12 presents a comparison of the frequency distributions and direction of change reported by Squire[4], Wilson, Robinson, and this investigator. An examination of these findings revealed rather extensive variation in frequency distributions, particularly in the pretest (the findings of the Squire study, which did not employ a posttest, were included as an additional dimension of comparison).

In categories 1 and 2, for example, pretest responses varied from a low of 10.7 per cent to a high of 42.8 (category 1), and from a low of 31.3 to a high of 64.0 (category 2). This variation belied the underlying assumption of all such studies, which was that the frequency distribution of responses would be much the same on the pretest, from study to study. This consistency was quite important in that the direction and degree of change were measured by a comparison of pretest and posttest responses.

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[4]James R. Squire, The Responses of Adolescents While Reading Four Short Stories: Research Report No. 2 (Champaign, Illinois: National Council of Teachers of English, 1964).

Table 12

Comparative survey of findings of studies of student response, expressed as a per cent of responses in each category

		Response Category 1 %	2 %	3 %	4 %	5 %	6 %	7 %
Squire		14.9	43.3	18.9	3.0	15.1	3.2	1.9
Wilson								
Novel 1	Pretest	10.7	64.0	10.1	2.3	10.5	2.1	0.3
	Posttest	6.2	80.3	2.9	0.8	7.4	1.5	0.8
Novel 2	Pretest	14.5	48.0	18.1	4.1	13.7	1.3	0.3
	Posttest	7.6	77.8	3.0	2.1	7.9	0.4	1.1
Novel 3	Pretest	25.8	51.4	10.9	1.8	7.2	0.9	1.9
	Posttest	7.1	77.1	5.0	0.9	5.6	1.4	2.9
Robinson								
Group A	Pretest	28.7	31.3	21.7	6.4	7.8	2.2	2.0
	Posttest	22.4	48.1	19.1	4.9	3.1	1.3	1.0
Group B	Pretest	27.5	44.9	8.2	7.2	6.6	2.7	3.7
	Posttest	20.9	52.8	10.9	8.6	3.2	1.8	1.8
Present Study								
Experimental	Pretest	42.8	36.1	8.5	6.4	5.4	0.2	0.6
	Posttest	12.8	81.2	0.5	3.6	1.3	0.0	0.6
Control	Pretest	24.1	49.7	18.4	5.1	1.9	0.4	0.4
	Posttest	18.9	63.8	14.4	1.3	0.8	0.2	0.6

Unusual pretest results, then, would have tended to influence degree of change -- and even, to some extent, direction of change. The present study hypothesized no significant increase in the number of "Interpretational" responses. Had there been a very low number of category 2 responses in the pretest, there would have been more opportunities for students to increase their posttest responses in this category; conversely, a very high number of pretest responses would leave little room for upward change.

That there were no "usual" pretest results was made evident by the results listed in Table 12. In addition, more extreme cases of variation have occurred in studies not discussed here: Sanders[5] reported mean category 1 responses of 64.7 per cent; category 2, of 19.4. These results represented an almost complete reversal of the pattern of the other studies, a pattern that was consistent only in that category 1 responses were usually fewer than those in category 2.

There are several possible reasons for such discrepancies, including differences in students, in instructions given to students, and in coding procedures. The most likely possibility, in the opinion of this investigator, is that different works of literature produce different frequency distributions of response. If the variation in response is great, it becomes very difficult to assess the effects of an instructional approach as measured by the change between pretest and posttest.

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[5]Peter Lawrence Sanders, "An Investigation of the Effects of Instruction in the Interpretation of Literature on the Responses of Adolescents to Selected Short Stories" (unpublished Doctoral dissertation, Syracuse University, 1970).

This variation tends to affect the validity of studies that do not use the same literary selections for pretest and posttest. Robinson, for example, used two short stories for his pretest but chose two different stories for the posttest. He reported an increase of from 31.3% pretest responses to 48.1% posttest responses, for one of his groups, in category 2; he further reported this increase as being significant at the 0.05 level of confidence. The two stories chosen for the posttest could, however, have been of the kind which invited category 2 responses. They might have been stories which prompted attempts at interpretation. If this were the case, the increase would not necessarily have resulted from instructional methods but could instead have been due to the nature of the stories themselves.

The degree to which variation in response affects validity can be more clearly seen in those studies which do not employ a pretest. The assumption here is that student response will be reasonably consistent, that an analysis of protocols will produce roughly the same frequency distribution as that obtained by Squire regardless of the work of literature students are responding to. The disproportionate results in categories 1 and 2 of the Sanders study might well have been due to coding procedures or to some other variable. In view of the variation in response indicated in Table 12, they might also have been due to the nature of the literary selections.

Studies which use the same selections for pretest and posttest place stricter controls on variation of response. It could be argued that the Robinson study was less valid than it

might have been in that it used a test prior to instruction which was different from the test used after instruction; and, similarly, that Sanders did not establish the reliability of the test which was used to measure the effects of his instructional methods. In the Wilson study, and the present one, the same literary selections--and thus the same tests--were used before and after the instructional method to be measured.

The validity of these latter two studies also suffered, however, from variation in response to literature. Wilson used Salinger's Catcher in the Rye as one of his selections. A widespread belief is that this novel has had a greater emotional impact on young people than has any other contemporary work. The expected result of an analysis of protocols written in response to Catcher in the Rye, then, would be proportionately fewer responses coded in category 2 ("Interpretational"), and proportionately more in the other categories, particularly 5 ("Self-involvement") and 4 ("Associational"). The actual result was that the "Interpretational" category received the highest number of pretest responses (64%). This disproportionate--and unexpected--result tended to make the significance level of the change between pretest and posttest lower than it might otherwise have been. Wilson described his subjects as a typical scholastic sampling, but they seem not to have responded typically to Catcher in the Rye. A suspicion is that comparable groups of college students would respond differently to Salinger's novel.

There is further reason to believe, from the present study, that pretests and posttests employing the same literary selections

are insufficient guaranties of test reliability. The subjects of the present study were very closely comparable on the basis of academic criteria. Experimental- and control-group students wrote pretest responses to the same short story and under conditions which were as close to being the same as was possible. There was concordance between the two groups in six of the categories--to the same degree, at least, as that found in other studies. The control group, however, had 24.1 per cent of its pretest responses coded as category 1 ("Literary Judgment") in comparison to the experimental group's 42.8. The experimental group followed the pattern of other studies by shifting category 1 responses to category 2. The high level of significance of the change in category 2 between pretest and posttest could have been partly due, then, to the variation in pretest responses.

Variation in response to literature, in view of the preceding discussion, may have had serious consequences for all studies which used categories of the kind under discussion here. The effect of such variation on the internal validity of individual studies has already been considered. Another consequence is the difficulty of making comparisons among studies almost all of which have employed different literary selections. The rather wide variation in patterns of frequency distribution presented in Table 12 provides evidence of this difficulty.

Recommendations for Controlling Variation in Response

This investigator would like to make three recommendations designed to exert some degree of control on variation in response

to literature. These recommendations have disadvantages, however, and a possibility is that final solutions to the problem will have to await further research of the kind discussed in the subsequent section.

One suggestion is that a pilot study always be employed in order to establish the frequency distributions which are likely to emerge when particular groups of students do free written responses to particular literary selections. If such preliminary research were carried out, it would increase the validity of studies (such as the Robinson study) which use different selections for pretest and posttest. The reliability of the tests would be established; whatever frequency distributions were obtained during the actual study could then be compared with those of the pilot study. This procedure would also seem especially important for studies which do not employ a pretest (such as the Sanders study); the assumption that pretests are unnecessary because students will respond to the posttest selection in ways similar to those recorded by other studies would be tested by the pilot study.

This investigator used such preliminary procedures, although not as a formal part of the present study, to establish the frequency distributions of response which were likely to occur when secondary-school students wrote essays on Conrad's "Youth". Additional reasons for the choice of this selection as pretest and posttest were that students responded to the Conrad story in ways similar to those reported for other selections by other studies, and that comparable classes recorded comparable frequency distributions. During the actual study, however, the experimental

and control groups registered variations in numbers of category 1 responses which had not been predicted by the pilot studies. Preliminary studies of this kind, then, are worthwhile, but they are usually limited in duration and in scope, and do not solve the problems associated with variation in response.

A second recommendation is that literary selections used as pretests or posttests be presented to students without the names of the authors (and, of course, without background information of any kind). This becomes especially important if the writer's reputation is well known. The subjects of the present study occasionally referred to Joseph Conrad and to some of his other stories which were familiar to them; while these references were not frequent enough to have had a serious effect on the results, there were times when students may have been responding to their preconceptions about Conrad rather than to "Youth." The need for anonymity of this kind was established some years ago by I. A. Richards[6], but seems to have been forgotten by those investigators who have attempted to build on the foundations of his earlier research.

A third suggestion is designed to cope with variation in response among groups of students who are comparable by conventional criteria. Wilson maintained that his students constituted a "typical" scholastic sample, on the basis of college entrance examinations. Robinson and this investigator argued that their groups of students were comparable according to previous achievement

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[6]I. A. Richards, Practical Criticism (New York: Harcourt, Brace and World, Inc., Harvest Books, 1929).

in literature, IQ, age, and sex distribution. The variation in response already discussed suggests that typicality and comparability are not necessarily established through these criteria. If students are typical, for example, they will make typical responses to Catcher in the Rye; they will probably not have 65% of their responses coded into the "Interpretational" category, as was the case in Wilson's study. If two groups of students are in fact closely comparable in their ability to respond to literature, the frequency distributions of their pretest responses will also be closely comparable; it is unlikely that there will be a between-groups difference of approximately 18% in category 1 responses, as happened in the present study.

The suggestion, then, is to determine typicality and comparability partly on conventional criteria but primarily on the results of the pretest. The investigator who wishes to find "typical" or "average" students for a study might choose for his pretest a work of literature which had been used in other studies; if these students respond in much the same way as have other average students, he could be reasonably certain that his own subjects were typical. The investigator who wishes to find two "equal-ability" classes to be used as experimental and control groups might make tentative choices on the basis of such already available criteria as previous achievement in literature and IQ; he could then have the two classes do free written responses to the same work of literature; if the coding of the protocols revealed similar frequency distributions of response, he would be reasonably certain

that his experimental and control groups had equivalent ability to respond to literature.

This solution also presents difficulties. The coding of protocols is a time-consuming process. The suggestion might be feasible for studies conducted by teams of researchers capable of coding large numbers of student essays quickly and accurately. The investigator working alone, however, would require weeks or months to establish comparability on this basis, and the actual experiment would have to be delayed until pretest results had been analyzed. The advantages to be gained by this procedure would possibly then be offset in that during the delay the two classes might have experiences sufficiently different to affect mode of response.

Suggestions for Further Research

Research in response to literature, in spite of the many studies conducted in this area, has not resolved the problems occasioned by variation in response. These problems are recognized by the opponents of such research, many of whom feel that response to literature is impossible to define or describe and, therefore, impossible to investigate. These problems are also recognized by those who continue to do research in this area. A common solution of many studies has been to substitute questionnaires, attitude scales, and standardized tests in order to place some controls on the variation in response which seems inevitable when students react to literary selections.

This trend seems to this investigator to be an admission

of defeat, an acceptance of the argument that response to literature is beyond the bounds of empirical research. To use instruments such as questionnaires, in place of literary selections, is not to investigate response but to dictate it. It is also to lose sight of what was one of the most important concepts of the early studies, the necessity of allowing students to respond freely to literature which was, in turn, the original basis for the "free written responses."

An important objective of literature teaching is to improve the ability of students to respond in a mature fashion. If we continue to measure this ability either by traditional methods, such as examination questions, or through the questions of the scales and tests which are now being employed, we will not discover how students actually respond--without external guidance--to works of literature. If we cannot make this discovery, we cannot then determine the relative effectiveness of instructional methods.

Further research, in this investigator's opinion, should concentrate on establishing the frequency distributions of student response to particular works of literature. The first stage should verify results already reported by having many additional groups of students do free written responses to the literary selections which have been used in other studies. The second stage should begin the search for selections which consistently produce patterns of response different from those already recorded.

Closer replication of studies might reduce variation in response without encouraging the trend toward elimination of the

free written response to literary selections. While it does not seem important that subsequent research be restricted in other ways, it does seem crucial that the works of literature which have already been employed as test instruments be subjected to closer scrutiny by being chosen as the instruments of future studies. The four short stories of Squire's study, for example, might be used for other groups of ninth- and tenth-grade students; the three novels of Wilson's study, for other groups of college students; the four short stories of Robinson's study, for other groups of tenth- and eleventh-grade students; the four short stories--particularly the test-story--of the present study, for groups of twelfth-grade students.

Through such replication it should be possible to develop a corpus of reliable test instruments: the frequency distributions of response made to specific works of literature by many different groups of students would have been established. Research of this kind, then, and research of the kind envisioned for the second stage--the attempt to find literary selections which produce atypical patterns of response--might help to answer two important questions.

Does the tremendous variety of imaginative literature make it impossible for researchers to predict student response accurately? A probable answer is that some works of literature tend to elicit variation in response, while others do not. Salinger's Catcher in the Rye, in this investigator's experience seems to affect students in ways impossible to predict, perhaps

because of the impact of the novel on young people, perhaps because so much has been said or written about it. Similar variation might always occur--and for similar reasons--when students record their responses to works such as the following: Hamlet, or other classics of English literature; Richard Bach's Jonathan Livingstone Seagull, or contemporary works which enjoy current popularity; the J.R.R. Tolkien trilogy, or other works which have special relevance for young people; and generally the works (unless presented anonymously) of well-known writers about whom students have preconceptions.

Some works of literature, however, might tend to elicit consistent patterns of response. Although it is difficult to hypothesize about the nature of such works before further research is done, some selections may be found to have a degree of "neutrality" which makes them ideally suited for use as test instruments. The theme of young love in one work, for example, might be treated with such immediacy of impact that response is dictated not so much by the work itself as by the varying experiences of students; the same theme might be developed by another writer in ways which remove it from personal concerns, not so far that the theme is no longer relevant, but just far enough to control response.

If further research demonstrates that the variety of imaginative literature precludes accurate prediction of student response, regardless of literary selection, it will then be time to consider alternative test instruments. If it isolates those

works which encourage variation of response, their use as test instruments can be discontinued. If it succeeds in finding works which are consistent predictors of response patterns, reliable test instruments will be available for future studies.

The second important question, therefore, is this. If accurate predictors can be found, will student response patterns be much the same for all such stories, or will the frequency distributions vary in ways that researchers can make use of? Suppose that the protocols of one group of students to a specific short story revealed a disproportionate number of responses in category 1 ("Literary Judgment"), out of proportion, that is, to the usual distribution of responses to most other stories. Suppose also that sufficient additional studies were conducted to establish the reliability of the story as a test instrument, and that they all reported a similar proportion of category 1 responses. The story might then prove very useful to a researcher interested in measuring the effects of an instructional method on student ability to evaluate literature. He might be primarily concerned, for example, with improvement in quality of evaluation, and might wish to have as his test selection a story which was reliable in its capacity to elicit a relatively high number of "Literary Judgment" responses.

Information of this kind would also be useful to the investigator interested in measuring the effects of an instructional method on student interpretive abilities. He would reject the story mentioned in the previous paragraph: the trend in mo

studies is for the posttest to show fewer "Literary Judgment" responses and more "Interpretational" responses than does the pretest; to use a story which consistently produces a high number of "Literary Judgment" responses in the pretest would be almost to guarantee a dramatic shift to interpretive responses in the posttest.

The investigator concerned with student interpretive ability would instead choose his tests from among those works of literature shown to be consistent producers of the proportion of category 1 responses suited to his purposes. A strictly quantitative measurement of improvement in interpretive ability would require a literary selection which would produce in the pretest an average number of "Interpretational" responses. If the investigator were primarily interested in a qualitative assessment of interpretive ability, he might choose works shown to produce a higher proportion of such responses.

There is already evidence that some selections do prompt high proportions either of "Interpretational" or of "Literary Judgment" responses. Research done to this point in time, therefore, has tended to facilitate the work of those investigators whose objectives lie in the cognitive domain. The great majority of responses (some sixty to eighty per cent) fall into categories 1 and 2, and students who make such responses are relying primarily on intellectual abilities or skills.

Further research of the kind suggested here might eventually reveal works which consistently elicit high proportions

of response in category 4 ("Associational"), category 5 ("Self-involvement"), or category 6 ("Prescriptive Judgment"). The discovery of such works would greatly facilitate research concerned to assess instructional methods the objectives of which are in the affective domain.

One category not yet mentioned is category 3 ("Narrational"), and it might even be possible for sustained search and research to discover literary selections which consistently prompt a high proportion of responses of this kind. Other investigators have been concerned with the sources of difficulty in literary interpretation. Squire, for example, reports six reading difficulties which were demonstrated by his subjects. One major problem seems to have been overlooked in many studies, however, and that is the tendency of students to make narrational responses--simply to retell the story--whenever they are unable to discern meaning.

Squire does not include this problem in his list, probably because avoidance of interpretation is not so obvious a reading difficulty as is simple misunderstanding. The availability of selections which consistently produce "Narrational" responses might further our understanding of the sources of difficulty in literary interpretation. Investigators would then be able to analyze these responses in relation to the students who made them and to the stories which prompted them; they might thereby isolate some of the factors which cause students to avoid interpretation in favour of narration.

The foregoing sections of this chapter have presented and discussed the quantitative analysis. While instruction in close textual analysis was found to have produced statistically significant improvement in student interpretive abilities, research has not yet progressed to the point at which such a finding--or conclusions to be drawn from it--could have been accepted without reservations. Implications for teaching arising from the present study, then, had to be considered in the light of these reservations and had also to await an answer to one final--and very important--question. To what degree does a quantitative increase in "Interpretational" responses correspond with a qualitative improvement in student interpretive abilities?

QUALITATIVE ANALYSIS

The protocols selected for a qualitative analysis (and included in Appendix C) were those of the four experimental-group students who registered the greatest gains in the "Interpretational" category between pretest and posttest. Results of this section, then, are discussed under the headings of (1) student no. 3 (2) student no. 26 (3) student no. 1 (4) student no. 13 (5) general assessment of protocols, and (6) implications for teaching.

Student No. 3

In the pretest protocol, this student made a total of 71 responses. By category, there were 34 "Literary Judgment" responses; 16, "Interpretational"; 19, "Associational"; 1, "Prescriptive"; and 1, "Miscellaneous." In the posttest protocol, she made a total

of 81 responses: 3, "Literary Judgment"; and 78, "Interpretational."

This dramatic increase in the numbers of "Interpretational responses (a total increase of 62) suggested a similarly dramatic improvement in quality of interpretation. An examination of the protocols revealed, however, only moderate improvement. Her introductory comments implied that the instructional method enabled her to come to a better understanding of the story. Her subsequent attempts to interpret various aspects of the story--and particularly to elucidate the theme--constituted a fairly substantial improvement in ability between pretest and posttest essays.

The initial statements of the pretest protocol showed that she did not like the story, and that she had difficulty in understanding the author's purpose:

> I do not think Joseph Conrad's "Youth" was an especially good story. It is old fashioned, dated, a story whose style and purpose, appeals more to the people of the Victorian era than to the people of today.

The comparable introductory portion of the posttest protocol was as follows:

> After rereading "Youth" by Joseph Conrad, it seems to be a bit better, its purpose clearer. Conrad's "Youth" seems to me to be a story of great conflict, mainly between the youth and the old. Conrad's theme is about Youth and Life, he uses many techniques to make it clearer.

The implication of the first sentence was that the instructional method facilitated interpretation of the author's purpose. The student mentioned the term "rereading," but the control-group results had already indicated the degree to which a second consideration of the story, without instruction of any kind, is

capable of affecting interpretive abilities.

The passage also provided support for the student's own belief that she could now better understand the author's purpose. Conflict between young and old is indeed an important aspect of Conrad's story. To have come to such an understanding was not, of course, to know everything about the theme. This stage of awareness was a tentative or intermediary stage, and represented the same approximate level of interpretive ability as did her general comment that the theme is "about Youth and Life." Ideally, readers would progress beyond this stage and recognize that the conflict is intended to clarify youthful and adult illusions about life. This student did not, in fact, progress to this extent, but her comments were still more perceptive than they had been in the pretest protocols.

Her pretest "Interpretational" responses were few, and either superficial or inaccurate. Her attempts to interpret the theme could be summarized by this comment: youth is ". . . a precious time, passing quickly and gone before one knows it." This is a common misinterpretation of the story, suggested perhaps by the title; Conrad's concern is not to celebrate youth but to show that it is a time of illusions.

The student made one additional attempt at interpretation, this time of a thematic element, but failed to comprehend its significance:

> Conrad stops the excitement from building up, and brings us back to the outside by reminding us that this is only an old sailor's tale by the use of the sentence "Pass the bottle."

> This also helps to characterize Marlow and may be Conrad's attempt at humour. I do not think it is a good idea to break down the excitement like this.

This passage was noteworthy for several reasons. The student was partially correct in saying that Conrad wants, through this recurrent expression, to characterize Marlow and to remind readers that he narrates the tale. The sentence does have considerable significance, and the author repeats it to emphasize its additional meanings. It heightens the contrast between the kind of lives Marlow and his companions have adopted, and the kind they once lived: whereas once they battled the sea and the elements in a life-or-death struggle, they now sit around a mahogany table, drinking and dreaming about happier times. But there was no evidence in the protocol that the student was aware of these possibilities of interpretation. The comment she did make--that the sentence might be an attempt at humour--was not supported by the story. Her final statement showed not only that she had misinterpreted the significance of the expression but also that she was confident enough of her own interpretation to criticize the author for a lapse in technique.

Two parts of the posttest protocol, however, suggested a qualitative improvement in interpretive ability. The student was at least beginning to understand one of Conrad's major points (that youth is a time of illusions), as the following passage showed:

> I think that Conrad's theme is on two levels. The first being that all life is finite, it and all of the achievements and periods within it must come to an end, disappear. The second is a theme about Youth. Youth is a time of blissful

> ignorance, and excitement. One thinks one could live forever, do anything, and see everything. But one soon finds otherwise, youth soon comes to a close, and things become lackluster and everyday reality is no longer glamorized, seen through a veil.

Her comments here, admittedly, were tentative and general; they still represented a more mature understanding of the story than displayed in the pretest protocol. In addition, the one comment to the effect that "things become lackluster" came very close to an accurate description of what Marlow and his friends ultimately recognize about life.

A second passage provided further evidence of improvement in interpretive ability: "Even the aged can have youth though. The Captain and the ship although they are old, have not lost their spirit, they were young at heart." Again, the student is coming closer to an awareness of an important aspect of theme: that youth is not so much a matter of age as of attitude or state of mind.

The rest of the protocol revealed slight, rather than substantial, improvements in quality of interpretation. Having stated that the story is one "of great conflict, mainly between the young and the old"--an interpretation which is not entirely accurate--the student devoted most of the essay to examples of this conflict. She did elaborate on her point of view in this comment: "This helps Conrad to illustrate and stress his themes." But, aside from the two previously cited passages, she did not try to make any further relationships between this conflict and illustration of theme.

A qualitative analysis of this student's posttest protocol brought to light two other problems associated with the quantifying

of response to literature. First, the coding procedures tended occasionally to be misleading. The student, for example, recounted many of the troubles which beset the Judea. In order to be consistent with the procedures of other studies, this investigator coded these responses as "Interpretational" since they were cited as evidence of the conflict between youth and age; the ship, in her interpretation, was a symbol of age. A subjective reading of these responses, though, might have placed most of them in the "Narrational" category. The student seemed in these passages to be having trouble with her analysis, to be retelling parts of the story in order to avoid the necessity of interpretation.

A second problem was that the quantitative analysis did not differentiate between interpretation and misinterpretation. While the problem was one that might have occurred in most studies which have used coding procedures, it might have had an even greater effect on the present study. A danger of close textual analysis, as previously mentioned, is that it may encourage students to "over-interpret" literature, to find significance where none was intended. There was some evidence of this kind of misinterpretation in the protocol under discussion.

The student may have been correct in arguing that the ship represents age. Conrad may have wanted readers to make some relationships between the decrepit vessel and its old captain and first mate. The Judea is, without question, appropriate to the author's general purposes. This investigator doubted, however, that the ship was intended to be symbolic of age either in the

same way or to the same extent as it was made out to be in the student's protocol.

Similarly, it was highly doubtful that the fire represents youth, another point made by the student. If it is true, then, that many responses coded as "Interpretational" were in fact misinterpretations, this student did not make as dramatic an improvement in interpretive ability as had been suggested by the quantitative analysis. This investigator was also concerned during the qualitative analysis with any evidence of "over-interpretation" as a possible effect of the instructional method, and the admission must be made that the protocol provided such evidence.

Qualitative analysis of these protocols, then, indicated the following: a moderate improvement in the ability of the student to interpret imaginative literature independently.

Student No. 26

In the pretest protocol, this student made a total of 54 responses. By category, there were 49 "Literary Judgment" responses; 2, "Interpretational"; and 3, "Associational." In the posttest protocol, she made a total of 58 responses. All were coded in the "Interpretational" category.

The same dramatic change in attitude to Conrad's story was evident in the protocols of this student as was evident in the protocols of student no. 3. The "Literary Judgment" responses of the pretest were almost all as negative as this typical comment: "The subject of youth seems like such a good topic for a story

to be written on and yet it seems almost as if this whole story had barely anything to do with the topic itself." The complete absence of judgmental responses in the posttest made it impossible to state definitely that the student came to like Conrad's story more as a result of the instructional method; a valid assumption was that she did not feel compelled to make unfavourable comments.

This student also experienced difficulty in understanding the author's purpose: "As was mentioned before, I feel Joseph Conrad's 'theme' was lost somehow in the story." The only interpretive comments she made are vague and superficial:

> It is possible to see Conrad is describing the great feeling of youth in a type of comparison with the excitement of travelling or working on a ship.
>
> . . . the man telling the story is very educated.

The student implied in the introductory statements of the protocol that the instructional method facilitated interpretation:

> After studying many other stories it is now possible to pick out or see some of the symbols and significance in Conrad's story of "Youth". In the previous free response on the story I stated that I could find no way in which the title really applied to the story. I think I have changed my mind.

Her following comments demonstrated that she was now capable not just of attempting analysis but of making very perceptive interpretations:

> "Youth" was not simply the story of a ship and its problems on a voyage. The story represented wishful thinking on the part of the man telling it. Marlow sat with other men who were in very important and prominent positions . . . Instead of going in for the jobs in which money was the main objective, probably most of these gentlemen, after listening to the story, would wish they had kept on in the merchant service . . . They would realize that money from a job was not the most important thing in one's life. They would maybe have been much happier had they chosen what they liked doing.

This came as close to a full understanding of Conrad's theme (a treatment of the illusion of youth and age about the quality of lives people choose for themselves) as could be expected of a senior-year secondary-school student. That she was able to make such comments without direct instruction in the story suggested significant qualitative improvement in ability to interpret imaginative literature independently.

There were at least two other examples of qualitative improvement. One sentence showed the beginnings of awareness that "Judea" has additional significance: "The name of the ship being touched with an air of romance appealed to his youth." While she did not elaborate further on the multiple meanings associated with Conrad's choice of name for the ship, it should be kept in mind that the significance is complex, that her use of the term "romance" probably indicated an impression of some of the connotations of "promised land," and that even this degree of awareness was considerably greater than that exhibited by students on pretest protocols.

Another example presented an interesting parallel with similar comments made by student no. 3:

> Another point which supports Marlow's present unhappiness was the line of "Pass the bottle" after certain lines . . . It was after such a memory of working hard on the ship that Marlow also said, "Pass the bottle" almost as if he needed something to drown out his unhappiness of the present.

Student no. 3 misinterpreted this expression in her pretest commentary. Student no. 26, presumably because of what she had learned from the instructional method, was able to interpret this expression successfully and to relate it to the theme of the story.

There is no evidence in this student's posttest protocol of any tendency to over-interpret, and no response coded as "Interpretational" which invited some other classification. The protocol featured consistent and continuous attempts at interpretation; each attempt was supported by reference to the story. The protocol, then, represented a substantial improvement in quality of interpretation.

Student No. 1

In the pretest protocol, this student made a total of 50 responses. By category, there were 35 "Literary Judgment" responses; 14, "Interpretational"; and 1, "Miscellaneous." In the posttest protocol, she made a total of 66 responses. All were coded in the "Interpretational" category.

Inability to understand Conrad's major purpose was indicated by the following two passages, the first from the pretest and the second from the posttest:

> Another point I would like to make is Conrad's choice of title. To me the title had little or nothing to do with the main idea of the story. Being young might have helped Marlow survive the ordeal, but this did not seem to be the point of the story. It was mainly concerned with the battle of a handful of sailing men against a ship, the sea, and the weather.

> I think that in Conrad's eyes, you should enjoy being youthful while you can, don't try to grow up too fast because when you grow old you have nothing but memories to cherish.

Delaying the chronological aging process, in the sense of this second passage, is impossible; the passage represented an almost complete misconception of Conrad's title.

This student's attempts to discern the meaning of other parts of the story were similarly unsuccessful:

> In the story "Youth" when Conrad describes the captain, he refers to his eyes as having a candid expression. Perhaps as in "Old Man at the Bridge" he is trying to give the impression that the old man is far seeing and has an idea that the Judea is doomed.

The instruction in the close textual analysis of Hemingway's story seemed not to have helped this student. Conrad probably meant that the captain had a clearer understanding of life; he almost certainly did not mean that the captain could predict the fate of the ship.

> The name of the ship, the Judea, suggests something in itself. Perhaps the name is supposed to remind us of "Judas" the traitor.

The instructional method was successful in calling the attention of this student to the name of the ship; it obviously did not facilitate her analysis of the reasons for the author's choice of that name.

> The motto of the ship "Do or Die" is mentioned several times throughout the story. The ship certainly does stick to its motto, when it fails to reach the east, its cargo catches fire and the crew is forced to leave the ship.

To envision a figurative death for the ship was to make a very superficial comment about the motto. This student was brought no closer to realizing what the motto suggests: avoid meaningless goals and jobs or become very quickly disillusioned with life.

> Several facts in the story show us that Marlow was really a very irresponsible youth. He sees Jermyn as an old, dismal man who questioned his decisions. Perhaps Marlow resents anyone who didn't take his word for things.

Marlow dislikes Jermyn, not for this reason, but because Jermyn has lost the enthusiasm for life and the devotion to duty exhibited

by other crew-members; Marlow's relationships with Captain Beard and Mahon and his behaviour during crises demonstrate responsibility, rather than the lack of it.

> The fact that Marlow often says "Pass the bottle" when he speaks about his youth might show that he really is bothered by being old.

Marlow is bothered, not by being old, but by having squandered part of his life in the pursuit of meaningless goals.

The examination of this student's protocols, then, revealed consistent inability to interpret literature. The change between pretest and posttest seemed to be almost entirely quantitative. Very little improvement in quality of interpretation was evident.

Student No. 13

In the pretest protocol, this student made a total of 53 responses. By category, there were 17 "Literary Judgment" responses; 29, "Interpretational"; and 7, "Associational." In the posttest protocol, he made a total of 78 responses: 4, "Literary Judgment"; 69, "Interpretational"; 1, "Associational"; and 4, "Miscellaneous."

As in the case of the previously discussed student, the quality of interpretation in both pretest and posttest protocol was low indeed. The pretest protocol provided evidence that the student neither understood nor liked the story:

> His stories seem to be aimed more to symbolism rather than entertaining the reader. Here I think that he is trying to symbolize youth with the broken down old ship, that "Marlow" is the second mate on for the first time. He says that he himself was in his youth while the ship wasn't.

> Here he presents to the reader of a ship that was once very proud in its youth, a ship that could sail across the ocean with ease. Like a 18 year running a mile by a 45 year old, beer bellied, T.V. watching man.
>
> The ship in its old age was trying to prove that she was still able to do the things she used to, to show that she still had some of that youth. She tried and tried but so often failed as so often do older people trying to show they once loved youth. The author I think is trying to say that youth is something like "You don't know you've got it until its gone," then its to late.
>
> Joseph Conrad seems to aim his readings at the philosophical reader, who must get really tied up in the writting and kind of go right into the mind of Joseph Conrad. This is why I think it appeals to so few people, myself included, because when we read we like to have all philosophy explained when its in print, we also don't like to think much. We want a story we can read with as little mental usage as possible. So Joseph Conrad is kind of left in the book shop.

The opening statements of the posttest protocol intimated that the student had come to a fuller appreciation of the story:

> Having read the story through the second time the story seemed to read a little easier. The story and plot came through much clearer. The characters came out better also. The sentence structure seemed not so jerky as I first thought it was.

The closing comments revealed, however, that he was no better able to interpret the theme of the story than he had been in the first attempt:

> Well what do you suppose where my little tracks of thought have led me. Well maybe in the wrong direction or maybe in the right direction. Well I think Conrad's theme might just come down to this if everyone had a choice. I think they would want to remain in their youth. "O youth" the cry of the aged. Youth tends to have the theme "Do or Die" and that they are care-free. A conclusion that youth should not be so carefree and think a little more before they move and think that they aren't so much better than the aged.

Aside from the incomprehensibility of the phrasing, what seemed clear was that this rendering of theme was not more accurate than that of the pretest, and certainly not close to Conrad's

intentions for the story.

The student had similar difficulties with other aspects of the story (the nature of such misinterpretations has already been discussed):

> In the story the center of activity surrounds an old ship named Judea with a motto "Do or Die" printed under her name. Which is ironic because this ship couldn't "do" so it "died". She tried many a time to get the coal to Bangkok but also she could not and finally went down in flames.
>
> There seems to be a strong bond between the old captain Beard and the ship for when it went down he did not wish to abandon her and why did he say youngest first when it came time to abandon ship. Does this symbolize a stronger bond between old and old rather than young and old. Possible because the older people understand each other.

There was further evidence in this student's protocols of two problems which had been noted during analysis of the protocols of student no. 3. In the following passages student no. 13 seemed guilty of over-interpretation:

> Why did the rats abandon ship just after it was repaired. Why the ship was safer than it was before but they still left. Could this be drawn as a parallel to how the Indians abandoned the old people when they were not long useful and how today we abandon the old people and put them in the homes. If to have them around would be too much a reminder that our time some day will also come when our children will shut us away.
>
> Why did Marlow after abandoning ship and now having his own command, want to break away from the master ship which could hold them all in case of a storm. All he had was a fourteen foot boat but he still wanted to break away. Could it be that the larger life boat represented parental care and like so many youth he wished to be rid of it? He wanted to get out from under his mother's wings and prove he could fly.

That the student had exceeded the limits of legitimate interpretation seemed obvious from these two passages; his equating of the life boat with parental care, in particular, supported the argument that close textual analysis encourages the search for esoteric

significance. This evidence had to be balanced against comments in the pretest protocol which also demonstrated a tendency to make fanciful interpretations and associations:

> At what time does age begin and youth end and at what time could I answer the question for myself. I suppose at death but then again maybe not. You answer that and you will have eternal youth.

The second problem had to do with coding procedures. The following passage could have been classed either as "Interpretational" or as "Miscellaneous":

> Now what does all this hap hazard thinking have in common and what does it prove. If I gave you the following sentence. Kathy plays cards on Friday generally speaking or Freight cars go down all elevators backward. Did you know that from these two sentences you can symbolize the order of classification of Biology and the order in which sharps come in music. . . .
>
> The point is this. Conrad wants us to draw certain things from his story like the sentences above. He really will never know. For all we no English may be one big failing but then again maybe not. The joke may be on us for in this may be the answer to the meaning of life, or the clue to the meaning of the universe. And the thing is we must keep teaching and thinking for it or man will never truely be satisfied.

This passage was coded as "Interpretational" because generalizations based on the narrative are so coded, because the passage which led into these comments was an attempt at interpretation, and because the passage which followed was also interpretive in nature. These comments seemed to indicate, however, that the student was avoiding interpretation, that for the moment he was searching for something worthwhile to say.

Examination of this student's protocols, then, showed little interpretive ability prior to instruction, and little or no improvement in such ability as a result of the instruction in close textual analysis.

General Assessment of Protocols

The investigator's experience with all the protocols suggested that the performance of these four students was reasonably representative of the performance of the group. The level of interpretive ability generally evident in the pretest was lower than might have been expected in view of the students' IQ scores and grades in literature. This confirmed the investigator's suspicion that these supposedly superior students were not better able to read with comprehension than students in most secondary-school classrooms. The finding of most concern to the present study, however, was this: posttest protocols demonstrated not as much improvement in interpretive abilities as might have been assumed from the increases in numbers of responses coded as "Interpretational."

This qualitative analysis provided the final assessment of the major finding of the quantitative analysis (instruction in close textual analysis improved student interpretive ability). This finding was highly significant when compared to the findings of other studies in response to literature; significant when results for the experimental group were compared to results for the control group; and less significant when quantitative increases were measured against qualitative improvements. The following conclusion was supported with some reservations: within the context of this study, instruction in close textual analysis produced statistically significant improvements in the ability of secondary-school students to interpret imaginative literature independently. The study supports, with further reservations, the following general conclusion: instruction in close textual analysis will improve the ability of

secondary-school students to interpret imaginative literature independently.

Implications for Teaching

These reservations tended to make the closing remarks of this section anti-climactic. The general purpose of the study was to assess the effectiveness of close textual analysis as a method of teaching secondary-school literature, and the commitment to this instructional method discussed in the introductory chapter invited a thorough discussion of whatever implications this study may have for secondary-school curriculum and instruction.

This investigator still believes that the primary responsibility of the English teacher is to enable students to read literature with comprehension; and that instruction in close textual analysis will significantly improve the ability of secondary-school students to interpret imaginative literature independently. But the primary implication of this study is that research in response to literature, at its current stage, cannot effectively define the applicability of close textual analysis to the classroom.

Had there been evidence of substantial improvement in the quality of student interpretive ability between pretest and posttest, it would have been possible to recommend that secondary-school teachers make far greater use of this approach to literature, and that course-designers begin the search for works of literature appropriate to the classroom and susceptible to close textual analysis. In the absence of such evidence, it is possible only

to make some minor recommendations.

Secondary-school teachers need not avoid intensive analysis in the belief that it causes students to dislike literature. The experimental-group students of the present study registered significantly fewer "Literary Judgment" responses in the posttest than did the control-group students. The experimental-group students tended also to signify their approval of Conrad's story more often in the posttest than they had in the pretest.

Teachers need not avoid close textual analysis in the belief that it causes students to lose empathy with literature. The experimental-group students did not register significantly fewer "Self-involvement" or "Associational" responses in the posttest than did the subjects of studies which did not employ intensive analysis. The general effect of the classroom study of literature, even if directed to affective objectives, is to encourage cognitive responses. This effect may not be undesirable: loss of empathy with works under study may be a price we should willingly pay in order to achieve mature response by students to the works of literature which they will read away from the classroom.

Teachers may encounter classroom situations which make it especially advantageous at certain times to direct student response toward attempts at interpretation. The stage of development of a particular class, their reaction to literature, or the nature of the literary works under study might indicate the need for an instructional method which encourages analysis. Teachers can

be confident that close textual analysis will provide such encouragement and focus of response to a greater degree than will other instructional methods.

Teachers who use close textual analysis should be conscious of the limits of acceptable inference. There was some evidence in two of the protocols selected for qualitative analysis--and in other protocols--that the approach causes students to find meaning where none was intended. If the evidence was not substantial, teachers will still want to be concerned that their students cite the text and confirm their analyses through reference to other relevant passages.

The final recommendation of this dissertation is that subsequent studies in response to literature do not attempt assessments of instructional methods until a very important question is answered: How can we attain valid and reliable measurements of the quality, rather than the quantity, of student response? When this question has been answered, we will have a more effective means of determining whether instruction in close textual analysis can significantly improve the ability of secondary-school students to interpret imaginative literature independently.

CONCLUSION

This chapter has presented the results of the quantitative and qualitative analysis of protocols. It has discussed suggestions for further research and implications for teaching arising from the

results. The fifth--and final--chapter is a summary of the dissertation.

Chapter 5

SUMMARY

I. Introduction

A. The frame of reference for this study included the following considerations.

1. The study of imaginative literature has unique values; such values are not being effectively communicated.

2. This communication breakdown is in large measure due to student inability to "read," or interpret, works of literature.

3. An important responsibility of the secondary-school English teacher is to enable students to read literature with comprehension.

4. To read with comprehension is to function as a literary critic; a critic is one who can interpret imaginative literature independently.

5. The basic approach of literary criticism is close textual analysis.

6. Instruction in close textual analysis is capable of improving the ability of secondary-school students to interpret imaginative literature independently.

II. General Purpose

A. The purpose of this study was to assess the effectiveness of close textual analysis as a secondary-school teaching method.

III. Need

A. Many authorities accept the claim that close textual analysis can improve student interpretive abilities; the assumption has not been directly subjected to empirical verification.

IV. Problem

A. The empirical problem was stated generally through the following question: What relationship exists between instruction in close textual analysis and the ability of secondary-school students to

interpret imaginative literature independently?

B. The problem was stated explicitly through the following hypotheses. These were based on the findings of the James R. Wilson study (NCTE Research Report No. 7).

1. Hypothesis 1: There is no significant difference in the frequency of responses coded as "Interpretational" on posttest protocols (as compared to pretest protocols) for subjects in the experimental group.

2. Hypothesis 1a: There is no significant difference in the frequency of responses coded as "Interpretational" on posttest protocols (as compared to pretest protocols) for subjects in the control group.

3. Hypothesis 2: There is no significant difference in the frequency of responses coded as "Literary Judgment" on posttest protocols (as compared to pretest protocols) for subjects in the experimental group.

4. Hypothesis 2a: There is no significant difference in the frequency of responses coded as "Literary Judgment" on posttest protocols (as compared to pretest protocols) for subjects in the control group.

V. Population and Sample

A. Two equal-ability Grade Twelve classes constituted the experimental group (29 students) and the control group (31 students).

B. Comparability was decided on the basis of previous achievement in literature, intelligence quotients, age, and sex.

C. On these criteria, students were of slightly superior ability; they attended a school in a relatively affluent suburb of a Saskatchewan city.

D. On the criterion of ability as demonstrated by performance on the pretest, findings could be generalized to most average and above-average senior-secondary-school classes.

VI. Experimental Procedures Followed

A. The short story was chosen as the medium for instruction in close textual analysis; it is short enough for purposes of analysis; students read more prose than poetry.

1. Stories were selected according to the following criteria:

a. literary merit;

b. relevance;

c. similarity of theme;

d. susceptibility to close textual analysis.

2. Three stories were taught to the experimental group:

a. Jessamyn West's "Sixteen";

b. Ernest Hemingway's "Old Man at the Bridge";

c. Willa Cather's "Paul's Case."

3. Joseph Conrad's "Youth" was used as test-story for the experimental and control groups.

B. The investigator designed teaching plans which incorporated the approach to literature of close textual analysis. The nature of the plans was dictated by the following considerations:

1. A model analytical approach suggested by two well-known "English educators";

2. The variousness of the forms which close textual analysis can take;

3. The nature--particularly the relationships--of the four short stories;

4. The investigator's belief in an inductive approach;

5. His wish to devise a system which would enable teachers to do an intensive analysis of literary works within the limited time available in secondary schools for the study of individual texts.

C. The schedule of in-class procedures was as follows.

1. The experiment was conducted over three school-weeks: thirteen one-hour periods on consecutive school-days, two periods having been lost to holidays.

2. During the first period, the investigator made brief introductory remarks to the experimental and control groups, issued the test-story, and asked students to read the story prior to class the next day.

3. During the period of the following day, both classes did a free written response to the test-story.

4. At the conclusion of this period, the experimental-group students were issued the three teaching-stories and asked to read the first story for the next day.

5. During the ten subsequent periods, the investigator taught the three stories to the experimental group. The control group proceeded with instruction (in literature but not in close textual analysis) from the regular teacher.

6. At the conclusion of the twelfth period, both classes were re-issued the test-story and asked to re-read it prior to the next period.

7. During the thirteenth and final periods, both classes did a second free written response to the test-story.

VII. Description of Data

A. One-hundred-and-twenty student essays with an average length of approximately 500 words constituted the data of the investigation. These essays were referred to as "protocols."

B. Experimental- and control-group students wrote pretest (and posttest) protocols according to the same instructions: "Please do a (second) free written response to Conrad's short story, 'Youth.' In other words, write an essay about the story; say whatever you think or feel about the story, whatever you think it's important to say. You have one hour in which to do the writing." These instructions were printed on each student's answer booklet; no other instructions were given which might have caused variation in response between the two groups.

C. In all, there were sixty pretest and sixty posttest protocols.

VIII. Treatment of Data

A. The coding categories of James R. Squire (NCTE Research Report No. 2) were used. Coding procedures were as follows.

1. Numbers rather than names were used to identify the 120 protocols. The numbers were drawn at random and the protocols coded in that sequence in order to ensure that coders would not know, prior to coding, whether they were working with pretest, posttest, experimental- or control-group protocols.

2. All protocols were divided by the investigator into

response units, defined as the smallest combination of words which conveyed the sense of a single thought.

3. Responses were coded into Squire's seven categories: Literary Judgment, Interpretational, Narrational, Associational, Self-involvement, Prescriptive Judgment, Miscellaneous.

4. An English teacher trained to use Squire's scale did an independent coding of selected protocols in order to establish the reliability of coding procedures. Overall reliability compared favourably to that of other studies.

B. The statistical tests employed by Wilson were used to determine the significance of pretest to posttest change in the various categories:

1. The Wilcoxon Matched-Pairs Signed-Ranks test, for categories 3-7 (where responses were not continuous or symmetrical);

2. A correlated "t" test, for categories 1 and 2 (where responses were frequent and continuous).

C. The following additional tests (which parallel the Wilcoxon and correlated "t") were used to compare the experimental- and control-group results:

1. The Mann-Whitney "U" test, for categories 3-7;

2. A "t" test, for categories 1 and 2.

D. A qualitative analysis of selected protocols was done to determine the degree to which a quantitative increase in "Interpretational" responses equated with improvement in quality of student interpretive ability.

1. The protocols of the four experimental-group students who registered the greatest increases in the "Interpretational" category between pretest and posttest were selected for analysis.

IX. Review of Related Literature

A. The major studies in response to literature related to the present study were those of Squire, Wilson, and Samuel Dale Robinson ("The Response-Oriented Literature Curriculum: a Critical Inquiry into the Effects of Two Teaching Methods," unpublished doctoral dissertation, University of Alberta, 1973).

1. Squire was the first investigator within English Education to develop workable techniques of classifying response to literature. His identification of seven categories provided reliability for studies in that other investigators could code the free responses of students into the same categories.

2. Wilson carried the research further. He had students do free written responses to novels before and after teacher- and student-led discussion of the novels in class. He used Squire's categories--and statistical tests--to assess the effects of the instructional methods. Major findings were a significant increase in attempts at interpretation and a significant decrease in judgmental responses following instruction. A major assumption was that increased efforts at interpretation showed a desirable evolution in student approach to literature. These findings and this assumption were the basis for the hypotheses of the present study.

   a. The categories of Alan C. Purves (NCTE Research Report No. 9) were not used because the present study was most closely related to that of Wilson, who used Squire's categories.

3. In relation to the present study, Robinson's study had important similarities and differences: it was completed at the University of Alberta in 1973; its subjects were Western-Canadian secondary-school students; it used Squire's categories; it developed teaching approaches to short stories; the basic approach was an attempt to facilitate students' personal involvement with literature; the expectation was that posttest protocols would show an increase in numbers of "Associational" and "Self-involvement" responses.

B. Writings related to close textual analysis provided a brief definition of this approach: intensive analysis of the words and relationships of words which constitute the intrinsic information of a literary text. Works which further define and discuss the approach were indicated.

C. Experimental studies in close textual analysis as a method of instruction were very few; none was closely related in approach to the Wilson study or the present study; none was directly concerned to measure the efficacy of close textual analysis as an instructional method.

X. <u>Quantitative Analysis of Protocols</u>

A. Frequency distribution and direction and significance of change were reported for experimental-group responses.

1. There were 1,096 pretest responses. Most were coded as "Literary Judgment" (42.79%), followed in order of frequency by "Interpretational" (36.13%), "Narrational" (8.49%), "Associational" (6.39%), "Self-involvement" (5.38%), "Miscellaneous" (.64%), and "Prescriptive" (.18%).

2. There were slightly fewer posttest responses, 1,016 in all. Most were coded as "Interpretational" (81.20%), followed by "Literary Judgment" (12.80%), "Associational" (3.64%), "Self-involvement" (1.28%), "Miscellaneous" (.60%), "Narrational" (.49%), and "Prescriptive" (nil).

3. The direction of change was an increase in one category, "Interpretational," and a decrease in the other six categories.

4. Hypothesis 1 predicted no significant difference between pretest and posttest in the "Interpretational" responses of the experimental group. Statistical tests demonstrated that differences were highly significant (0.001). Hypothesis 1, therefore, was rejected.

5. Hypothesis 2 predicted no significant difference between pretest and posttest in the "Literary Judgment" responses of the experimental group. Differences were highly significant (0.001). Hypothesis 2, therefore, was rejected.

6. The rejection of these two hypotheses seemed to show that the instructional method effected highly significant improvement in experimental-group interpretive ability.

B. Frequency distribution and direction and significance of change were reported for control-group responses.

1. There were 1,241 pretest responses. Most were coded as "Interpretational" (49.71%), followed by "Literary Judgment" (24.09%), "Narrational" (18.37%), "Associational" (5.08%), "Self-involvement" (1.93%), "Prescriptive" (.40%), and "Miscellaneous" (.40).

2. There were slightly fewer posttest responses, 1,077 in all. Most were coded as "Interpretational" (63.79%), followed by "Literary Judgment" (18.85%), "Narrational" (14.39%), "Associational" (1.30%), "Self-involvement" (.84%), "Miscellaneous" (.64%), and "Prescriptive" (.19%).

3. The direction of change was an increase in two categories, "Interpretational" and "Miscellaneous," and a decrease in the other five categories.

4. Hypothesis 1a predicted no significant difference between pretest and posttest in the "Interpretational" responses of the control group. Differences were not significant. Hypothesis 1a, therefore, was accepted.

5. Hypothesis 2a predicted no significant difference between pretest and posttest in the "Literary Judgment" responses of the control group. Differences were significant, however, at the 5 per cent level. Hypothesis 2a, therefore, was rejected.

6. The acceptance of Hypothesis 1a seemed to show that the improvement in experimental-group interpretive ability was not caused by a second consideration of the test-story.

7. The rejection of Hypothesis 2a indicated variation in response occurring independently of the instructional method; this variation warranted subsequent examination.

C. Experimental-group results were compared with results reported for the Wilson study.

1. Categories 1 ("Literary Judgment") and 2 ("Interpretational") were the crucial categories of the present study. Wilson's general decrease in category 1 was significant at the 0.01 level; that of the present study, at the 0.001 level; Wilson's increase in category 2, at the 0.01 level; that of the present study, at the 0.001 level.

2. The subjects of the present study wrote their protocols without prior instruction in, or discussion of, the test-story. Wilson's subjects were responding to selections after having been taught them.

3. The comparison seemed to confirm that the instructional method effected highly significant improvement in interpretive ability.

4. The subjects of the present study did not lose personal identification with literature to any greater degree than did Wilson's subjects.

D. Experimental-group results were compared with results reported for the Robinson study.

1. Robinson's decrease in category 1 was non-significant,

but his increase in category 2 was significant at the 0.05 level. This increase in the "Interpretational" category was the only significant one even though the instructional method had been designed to increase "Associational" and "Self-involvement" responses.

2. Robinson's instructional method was designed not to encourage students to make interpretive comments; in spite of this, his subjects registered significant increases in category 2.

3. The comparison seemed to show that the general effect of the classroom was to focus student response on interpretation; and therefore that the highly significant increases reported for the "Interpretational" category by the present study were not entirely due to instruction in close textual analysis.

4. The subjects of the present study did not become less personally involved with literature than did Robinson's subjects.

E. Experimental-group results were compared with results for the control-group.

1. A control group was necessitated to establish the effect of a second consideration of the test-story.

2. Without the benefit of the instructional method (and presumably only on the basis of writing about the story for the second time), the control-group students registered a significant increase in the "Literary Judgment" category.

3. Wilson used--as did this investigator--the same literary selections for pretest and posttest. It was difficult to determine whether Wilson's subjects improved on the posttest because of his instructional method or because of a second consideration of the story.

4. Robinson used selections for the posttest different from those of the pretest. It was difficult to determine whether his subjects responded differently on the posttest because of his instructional method or because they were doing a different test.

5. Statistical tests demonstrated that the increase in experimental-group "Interpretational" responses, when compared to that for the control group, remained significant, but at the 0.05 level.

6. The instructional method effected, then, not highly significant, but significant improvement in experimental-group interpretive ability.

F. Variation in response patterns among studies cast some doubt on the validity of their measures of instructional methods.

1. In categories 1 and 2, for example, pretest responses varied from a low of 10.7% to a high of 42.8% (category 1), and from a low of 31.3% to a high of 64.0% (category 2).

2. This variation belied the underlying assumption of all such studies, which was that the frequency distribution of responses would be much the same on the pretest, from study to study. This consistency was quite important in that the direction and degree of change were measured by a comparison of pretest and posttest responses. Unusual pretest results could have influenced degree--and even direction--of change.

3. This variation may have affected the validity of studies which did not use the same literary selections for pretest and posttest. Robinson, for example, reported an increase of from 31.3% pretest responses to 48.1% posttest responses, for one of his groups, in category 2; this increase is further reported as being significant at the 0.05 level of confidence. But the two stories chosen for the posttest could have been stories which prompted attempts at interpretation. If this were the case the increase would not necessarily have resulted from the instructional method but could instead have been due to the nature of the stories themselves.

4. This variation may have affected the validity of studies which did not employ a posttest. The assumption here is that student response will be reasonably consistent, that an analysis of protocols will produce roughly the same frequency distribution as that obtained by Squire, regardless of the work of literature students are responding to. The disproportionate results reported by some studies might have been due to coding procedures or to some other variable, but they might also have been due to the nature of the literary selections.

5. This variation may have affected the validity of studies which used the same selections for pretest and posttest.

   a. Some disproportionate and unexpected pretest results in the Wilson study may have affected levels of significance.

b. The subjects of the present study were very closely comparable on the basis of academic criteria. Experimental- and control-group students wrote pretest responses to the same short story and under conditions which were as close to being the same as was possible. There was concordance between the two groups in six of the categories--to the same degree as that found in other studies. The control-group, however, had 24.1% of its pretest responses coded as category 1 ("Literary Judgment") in comparison to the experimental group's 42.8%. The experimental group followed the pattern of other studies by shifting category 1 responses to category 2. The high level of significance of the change in category 2 between pretest and posttest could have been partly due, then, to the variation in pretest responses.

6. This discussion suggested that the major finding of the present study (that the instructional method effected significant improvement in student interpretive ability) be accepted with reservations.

XI. Qualitative Analysis of Protocols

A. To what degree does a quantitative increase in "Interpretational" responses correspond with a qualitative improvement in student interpretive ability? To answer this question the protocols of selected students were examined by the investigator. The protocols selected were those of the four experimental-group students who registered the greatest gains in the "Interpretational" category between pretest and posttest.

1. The first set of protocols showed moderate qualitative improvement between pretest and posttest. There was also some evidence of a tendency to "over-interpret" literature.

2. The second set showed substantial qualitative improvement, and no evidence of adverse reactions to the instructional method.

3. The third set showed very little qualitative improvement, and consistent inability to interpret literature in both pretest and posttest.

4. The fourth set showed little interpretive ability prior to instruction, and little or no qualitative improvement in such ability as a result of the instruction in close textual analysis. There was some additional evidence of

"over-interpretation."

5. The investigator's experience with all the protocols of the study suggested that the performance of these four students was reasonably representative of the performance of the experimental group. A low level of interpretive ability was generally evident in the pretest protocols. The posttest protocols demonstrated not as much qualitative improvement in student interpretive ability as might have been assumed from the increases in the numbers of responses coded as "Interpretational."

XII. Summary Assessment of Findings

A. This qualitative analysis provided the final assessment of the major finding of the quantitative analysis: instruction in close textual analysis effected significant improvement in student interpretive ability.

1. The effect of the instructional method seemed to have been highly significant when compared to the findings of other studies in response to literature; significant when results for the experimental group were compared to results for the control group; and less significant when quantitative increases were measured against qualitative improvements.

2. The following conclusion was supported with some reservations: within the context of this study, instruction in close textual analysis produced statistically significant improvements in the ability of secondary-school students to interpret imaginative literature independently.

3. The study supports, with further reservations, the following general conclusion: instruction in close textual analysis will improve the ability of secondary-school students to interpret imaginative literature independently.

XIII. Recommendations for Controlling Variation in Response

A. Pilot studies should be employed in order to establish the frequency distributions which are likely to emerge when particular students do free written responses to particular literary selections. The validity and reliability of selections used as tests could thereby be established. Whatever frequency distributions were obtained during the actual study could then be compared with those of the pilot study.

B. Literary selections used as pretests or posttests should be presented to students without the names of the authors. This becomes especially important if the writer's reputation is well known.

C. Typicality and comparability of groups of subjects should be determined partly on conventional criteria but primarily on the results of pilot studies or the pretest itself.

1. The investigator who wishes to find "average" students for a study might choose for his pretest a work of literature which had been used in other studies; if these students respond in much the same way, he can be reasonably certain that his own subjects are typical.

2. The investigator who wishes to find two "equal-ability" classes to be used as experimental and control groups might make tentative choices on the basis of such already available criteria as previous achievement in literature and IQ; he could then have the two classes do free written responses to the same work of literature; if the coding of protocols reveal similar frequency distributions of response, he can then be reasonably certain that his groups have equivalent ability to respond to literature.

3. Since the coding of protocols is time-consuming, this recommendation may be feasible only for studies conducted by teams of researchers.

XIV. Suggestions for Further Research

A common solution of many studies to the problem of controlling variation in response has been to replace the "free written response" with questionnaires, attitude scales, and standardized tests.

This trend seems to this investigator to be an acceptance of the argument that response to literature is beyond the bounds of empirical research. To use such test-instruments as questionnaires, in place of literary selections, is not to investigate response but to dictate it.

Further research, in the opinion of this investigator, should maintain the free written response and concentrate on establishing the frequency distributions of student response to particular works of literature.

A. The first stage of such research should verify results already reported by having many additional groups of

students do free written responses to the literary selections which have been used in other studies.

1. Further research will probably demonstrate that some works of literature tend to elicit variation in response, while others do not.

2. The use as test-instruments of works which encourage variation in response can be discontinued.

3. If research succeeds in finding works which are consistent predictors of response patterns, valid and reliable test-instruments will be available for future studies.

B. The second stage should begin the search for literary selections the response patterns to which are different in ways that researchers can make use of.

1. A work of literature which consistently produces disproportionate numbers of responses coded as "Literary Judgment" might facilitate the work of an investigator concerned to measure the effects of an instructional method on student ability to evaluate literature.

2. The investigator concerned with student interpretive ability might choose his test-instruments from among those works shown to be consistent producers of the proportion of "Interpretational" responses suited to his purposes. A strictly quantitative measurement might require a literary selection which would produce in the pretest an average number of "Interpretational" responses. A qualitative assessment of interpretive ability might require a work shown to produce a higher proportion of such response.

3. Research of this kind might eventually reveal works which consistently elicit high proportions of response in the "Associational," "Self-involvement," or "Prescriptive Judgment" categories. The discovery of such works might facilitate research designed to assess instructional methods the objectives of which are in the affective domain.

4. Sustained search and research might reveal works which consistently prompt a high proportion of "Narrational" responses. The availability of such selections might further our understanding of the sources of difficulty in literary interpretation; avoidance of interpretation is not so obvious a

reading difficulty as is simple misunderstanding, and has not received sufficient attention in the studies done to date.

XV. Implications for Teaching

A. Secondary-school teachers need not avoid intensive analysis in the belief that it causes students to dislike literature. The experimental-group students signified their approval of the test-story more often in the posttest than they had in the pretest.

B. Teachers need not avoid intensive analysis in the belief that it causes students to lose empathy with literature to a greater degree than do other instructional methods. The general effect of the classroom study of literature, even if directed to affective objectives, is to encourage cognitive responses.

C. Teachers may encounter classroom situations which make it especially advantageous to direct student response toward attempts at interpretation. Close textual analysis will provide this focus of response.

D. Teachers who use close textual analysis should be conscious of the limits of acceptable inference. They will be concerned that their students learn to cite the text and confirm their analyses through reference to other relevant passages.

XVI. An Important Question

A. The study emphasizes the need for research which attempts to answer this question: How can we attain valid and reliable measurements of the quality--rather than the quantity--of student response to literature?

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APPENDIX A

THE SHORT STORIES

SIXTEEN

Jessamyn West

Note: The teaching-plans refer to line numbers of the original texts of stories. Exact reproduction of the lengths of lines in this story would have violated margin widths. For this reason, line numbers are enclosed in the text.

(1) The steam from the kettle had condensed on the cold window and was running down the glass in tear-like trickles. Outside in the orchard the man from the smudge company was refilling the pots with oil. The greasy smell from last night's burning was still in the air. Mr. Delahanty gazed out at the bleak (5) darkening orange grove; Mrs. Delahanty watched her husband eat, nibbling up to the edges of the toast, then stacking the crusts about his tea cup in a neat fence-like arrangement.

"We'll have to call Cress," Mr. Delahanty said, finally. "Your father's likely not to last out the night. She's his only grandchild. She ought to be here."

(10) Mrs. Delahanty pressed her hands to the bones above her eyes. "Cress isn't going to like being called away from college," she said.

"We'll have to call her anyway. It's the only thing to do." Mr. Delahanty swirled the last of his tea around in his cup so as not to miss any sugar.

"Father's liable to lapse into unconsciousness any time," Mrs. Delahanty (15) argued. "Cress'll hate coming and Father won't know whether she's here or not. Why not let her stay at Woolman?"

Neither wanted, in the midst of their sorrow for the good man whose life was ending, to enter into any discussion of Cress. What was the matter with Cress? What had happened to her since she went away to College? She, who (20) had been open and loving? And who now lived inside a world so absolutely fitted to her own size and shape that she felt any intrusion, even that of the death of her own grandfather, to be an unmerited invasion of her privacy. Black magic could not have changed her more quickly and unpleasantly and nothing except magic, it seemed, would give them back their lost daughter.

(25) Mr. Delahanty pushed back his cup and saucer. "Her place is here, Gertrude. I'm going to call her long distance now. She's a bright girl and it's not going to hurt her to miss a few days from classes. What's the dormitory number?"

"I know it as well as our number," Mrs. Delahanty said. "But at the minute (30) it's gone. It's a sign of my reluctance, I suppose. Wait a minute and I'll look it up."

Mr. Delahanty squeezed out from behind the table. "Don't bother. I can get it."

Mrs. Delahanty watched her husband, his usually square shoulders sagging (35) with weariness, wipe a clear place on the steamy windowpane with his napkin. Some of the green twilight appeared to seep into the warm dingy little kitchen. "I can't ever remember having to smudge before in February. I expect you're right," he added as he went toward the phone. "Cress isn't going to like it."

Cress didn't like it. It was February, the rains had been late and the world (40) was burning with a green fire; a green smoke rolled down the hills and burst shoulder-high in the cover crops that filled the spaces between the trees in the orange orchards. There had been rain earlier in the day and drops still hung from the grass blades, sickle-shaped with their weight. Cress, walking across the campus with Edwin, squatted to look into one of these crystal globes.

(45) "Green from the grass and red from the sun," she told him. "The whole world right there in one raindrop."

"As Blake observed earlier about a grain of sand," said Edwin.

"O.K., show off," Cress told him. "You know it - but I saw it." She took his hand and he pulled her up, swinging her in a semicircle in front of him. (50) "Down there in the grass the world winked at me."

"Don't be precious, Cress," Edwin said.

"I will," Cress said, "just to tease you. I love to tease you, Edwin."

"Why?" Edwin asked.

"Because you love to have me," Cress said confidently, taking his hand. (55) Being older suited Edwin. She remembered when she had liked him in spite of his looks; but now spindly had become spare, and the dark shadow of his beard - Edwin had to shave every day while other boys were still just fuzzy - lay under his pale skin; and the opinions, which had once been so embarrassingly unlike anyone else's, were now celebrated at Woolman as being (60) "Edwinian." Yes, Edwin had changed since that day when she had knocked his tooth out trying to rescue him from the mush pot. And had she changed? Did she also look better to Edwin, almost slender now and the freckles not noticeable except at the height of summer? and with her new-found ability for light talk? They were passing beneath the eucalyptus trees and the silver drops, falling as (65) the winds shook the leaves, stung her face, feeling at once both cool and burning. Meadow larks in the fields which edged the campus sang in the quiet way they have after the rain has stopped.

"Oh, Edwin," Cress said, "no one in the world loves the meadow lark's song the way I do!"

(70) "It's not a competition," Edwin said, "you against the world in an 'I-love-meadow-larks' contest. Take it easy, kid. Love 'em as much as in you lieth, and let it go at that."

"No," she said, "I'm determined to overdo it. Listen," she exclaimed, as two birds sang together. "Not grieving, nor amorous, nor lost. Nothing to read (75) into it. Simply music. Like Mozart. Complete. Finished. Oh, it is rain to listening ears." She glanced at Edwin to see how he took this rhetoric. He took it calmly. She let go his hand and capered amidst the fallen eucalyptus leaves.

"The gardener thinks you've got St. Vitus' dance," Edwin said.

Old Boat Swain, the college gardener whose name was really Swain, was (80) leaning on his hoe, watching her hopping and strutting. She didn't give a hoot about him or what he thought.

"He's old," she told Edwin. "He doesn't exist." She felt less akin to him than to a bird or toad.

There were lights already burning in the dorm windows. Cress could see (85) Ardis and Nina still at their tables, finishing their Ovid or looking up a final logarithm. But between five and six most of the girls stopped trying to remember which form of the sonnet Milton had used or when the Congress of Vienna had met, and dressed for dinner. They got out of their sweaters and jackets and into their soft bright dresses. She knew just what she was going to (90) wear when she came downstairs at six to meet Edwin - green silk like the merman's wife. They were going to the Poinsettia for dinner, escaping salmon-wiggle night in the college dining room.

"At six," she told him, "I'll fly down the stairs to meet you like a green wave."

(95) "See you in thirty minutes," Edwin said, leaving her at the dorm steps.

The minute she opened the door, she began to hear the dorm sounds and smell the dorm smells - the hiss and rush of the showers, the thud of the iron, a voice singing, "Dear old Woolman we love so well," the slap of bare feet down the hall, the telephone ringing.

(100) And the smells! Elizabeth Arden and Cashmere Bouquet frothing in the showers; talcum powder falling like snow; Intoxication and Love Me and Devon Violet; rubber-soled sneakers, too, and gym T-shirts still wet with sweat after basketball practice, and the smell of the hot iron on damp wool.

But while she was still listening and smelling, Edith shouted from the top of (105) the stairs, "Long distance for you, Cress. Make it snappy."

Cress took the stairs three at a time, picked up the dangling receiver, pressed it to her ear.

"Tenant calling Crescent Delahanty," the operator said. It was her father: "Grandfather is dying, Cress. Catch the 7:30 home. I'll meet you at the depot."

(110) "What's the matter - Cressie?" Edith asked.

"I have to catch the 7:30 Pacific Electric. Grandfather's dying."

"Oh, poor Cress," Edith cried and pressed her arm about her.

Cress scarcely heard her. Why were they calling her home to watch Grandpa die, she thought, angrily and rebelliously. An old man, past eighty. He'd never (115) been truly alive for her, never more than a rough, hot hand, a scraggly mustache that repelled her when he kissed her, an old fellow who gathered what he called "likely-looking" stones and kept them washed and polished, to turn over and admire. It was silly and unfair to make so much of his dying.

But before she could say a word, Edith was telling the girls. They were (120) crowding about her. "Don't cry," they said. "We'll pack for you. Be brave, darling Cress. Remember your grandfather has had a long happy life. He wouldn't want you to cry."

"Brave Cress - brave Cress," they said. "Just frozen."

She wasn't frozen. She was determined. She was not going to go. It did not (125) make sense. She went downstairs to meet Edwin as she had planned, in her green silk, ready for dinner at the Poinsettia. The girls had told him.

"Are you wearing that home?" he asked.

"I'm not going home," she said. "It's silly and useless. I can't help Grandfather. It's just a convention. What good can I do him, sitting there at home?"

(130) "He might do you some good," Edwin said. "Had you thought about that?"

"Why, Edwin!" Cress said, "Why, Edwin!" She had the girls tamed, eating out of her hand, and here was Edwin who loved her - he said so, anyway - cold and disapproving. Looking at herself through Edwin's eyes, she hesitated.

"Go on," Edwin said, "Get what you need and I'll drive you to the station."

(135) She packed her overnight bag and went with him; there didn't seem - once she'd had Edwin's view of herself - anything else to do. But once on the train her resentment returned. The Pacific Electric was hot and smelled of metal and dusty plush. It clicked past a rickety Mexican settlement, through La Habra and Brea, where the pool hall signs swung in the night wind off the (140) ocean. An old man in a spotted corduroy jacket, and his wife, with her hair straggling through the holes in her broken net, sat in front of her.

Neat, thought Cress, anyone can be neat, if he wants to.

Her father, bareheaded, but in his big sheepskin jacket, met her at the depot. It was after nine, cold and raw.

(145) "This is a sorry time, Cress," he said. He put her suitcase in the back of the car and climbed into the driver's seat without opening the door for her.

Cress got in, wrapped her coat tightly about herself. The sky was clear, the wind had died down.

"I don't see any sense in my having to come home," she said at last. "What (150) good can I do Grandpa? If he's dying, how can I help?"

"I was afraid that was the way you might feel about it. So was your mother."

"Oh, Mother," Cress burst out. "Recently she's always trying to put me . . ."

Her father cut her off. "That'll be about enough, Cress. Your place is at home and you're coming home and keeping your mouth shut, whatever you (155) think. I don't know what's happened to you recently. If college does this to you, you'd better stay home permanently."

There was nothing more said until they turned up the palm-lined driveway that led to the house. "Here we are," Mr. Delahanty told her.

Mrs. Delahanty met them at the door, tired and haggard in her Indian (160) design bathrobe.

"Cress," she said, "Grandfather's conscious now. I told him you were coming and he's anxious to see you. You'd better go in right away - this might be the last time he'd know you."

Cress was standing by the fireplace holding first one foot then the

other (165) toward the fire. "Oh, Mother, what am I to say?" she asked. "What can I say? Or does Grandfather just want to see me?"

Her father shook his head as if with pain. "Aren't you sorry your grandfather's dying, Cress? Haven't you any pity in your heart? Don't you understand what death means?"

(170) "He's an old man," Cress said obstinately. "It's what we must expect when we grow old," though she, of course, would never grow old.

"Warm your hands, Cress," her mother said. "Grandfather's throat bothers him and it eases him to have it rubbed. I'll give you the ointment and you can rub it in. You won't need to say anything."

(175) Cress slid out of her coat and went across the hall with her mother to visit her grandfather's room. His thin old body was hardly visible beneath the covers; his head, with its gray skin and sunken eyes, lay upon the pillow as if bodiless. The night light frosted his white hair but made black caverns of his closed eyes.

(180) "Father," Mrs. Delahanty said. "Father." But the old man didn't move. There was nothing except the occasional hoarse rasp of an indrawn breath to show that he was alive.

Mrs. Delahanty pulled the cane-bottomed chair a little closer to the bed. "Sit here," she said to Cress, "and rub this into his throat and chest." She (185) opened her father's nightshirt so that an inch or two of bony grizzled chest was bared. "He says that this rubbing relieves him, even if he's asleep or too tired to speak. Rub it in with a slow steady movement." She went out to the living room leaving the door a little ajar.

Cress sat down on the chair and put two squeamish fingers into the jar of (190) gray ointment; but she could see far more sense to this than to any talking or being talked to. If they had brought her home from school because she was needed in helping to care for Grandpa, that she could understand - but not simply to be present at his death. What had death to do with her?

She leaned over him, rubbing, but with eyes shut, dipping her fingers often (195) into the gray grease. The rhythm of the rubbing, the warmth and closeness of the room, after the cold drive, had almost put her to sleep when the old man startled her by lifting a shaking hand to the bunch of yellow violets Edith had pinned to the shoulder of her dress before she left Woolman. She opened her eyes suddenly at his touch, but the old man said nothing, only stroked the (200) violets awkwardly with a trembling forefinger.

Cress unpinned the violets and put them in his hand. "There, Grandpa," she said, "there. They're for you."

The old man's voice was a harsh and faltering whisper and to hear what he said Cress had to lean very close.

(205) "I used to - pick them - on Reservoir Hill. I was always sorry to - plow them up. Still - so sweet. Thanks," he said, "to bring them. To remember. You're like her. Your grandmother," he added after a pause. He closed his eyes, holding the bouquet against his face, letting the wilting blossoms spray across one cheek like a pulled-up sheet of flowering earth. He said one more (210) word, not her name but her grandmother's.

The dikes about Cress's heart broke. "Oh, Grandpa, I love you,"

she said. He heard her, He knew what she said, his fingers returned the pressure of her hand. "You were always so good to me. You were young and you loved flowers." Then she said what was her great discovery. "And you still do. You (215) still love yellow violets, Grandpa, just like me."

At the sound of her uncontrolled crying, Mr. and Mrs. Delahanty came to the door. "What's the matter, Cress?"

Cress turned, lifted a hand toward them. "Why didn't you tell me?" she demanded. And when they didn't answer, she said, "Edwin knew."

(220) Then she dropped her head on to her grandfather's outstretched hand and said something, evidently to him, which neither her father nor her mother understood.

"It's just the same."

OLD MAN AT THE BRIDGE

Ernest Hemingway

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will

become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?"

"Towards Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, then said, having to share his worry with some one, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right."

"You think so?"

"Why not," I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others." he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

PAUL'S CASE

Willa Cather

It was Paul's afternoon to appear before the faculty of the Pittsburgh High School to account for his various misdemeanors. He had been suspended a week ago, and his father had called at the Principal's office and confessed his perplexity about his son. Paul entered the faculty room suave and smiling. His clothes were a trifle outgrown, and the tan velvet on the collar of his open overcoat was frayed and worn; but for all that there was something of the dandy about him, and he wore an opal pin in his neatly knotted black four-in-hand, and a red carnation in his buttonhole. This latter adornment the faculty somehow felt was not properly significant of the contrite spirit befitting a boy under the ban of suspension.

Paul was tall for his age and very thin, with high, cramped shoulders and a narrow chest. His eyes were remarkable for a certain hysterical brilliancy, and he continually used them in a conscious, theatrical sort of way, peculiarly offensive in a boy. The pupils were abnormally large, as though he were addicted to belladonna, but there was a glassy glitter about them which that drug does not produce.

When questioned by the Principal as to why he was there, Paul stated, politely enough, that he wanted to come back to school This was a lie, but Paul was quite accustomed to lying; found it, indeed, indispensable for overcoming friction. His teachers were asked to state their respective charges against him, which they did with such a rancour and aggrievedness as evinced that this was not a usual case. Disorder and impertinence were among the offences named, yet each of his instructors felt that it was scarcely possible to put into words the real cause of the trouble, which lay in a sort of hysterically defiant manner of the boy's; in the contempt which they all knew he felt for them, and which he seemingly made not the least effort to conceal. Once, when he had been making a synopsis of a paragraph at the blackboard, his English teacher had stepped to his side and attempted to guide his hand. Paul had started back with a shudder and thrust his hands violently behind him. The astonished woman could scarcely have been more hurt and embarrassed had he struck at her. The insult was so involuntary and definitely personal as to be unforgettable. In one way and another, he had made all his teachers, men and women alike, conscious of the same feeling of physical aversion. In one class he habitually sat with his hand shading his eyes; in another he always looked out of the window during the recitation; in another he made a running commentary on the lecture, with humorous intent.

His teachers felt this afternoon that his whole attitude was symbolized by his shrug and his flippantly red carnation flower, and they fell upon him without mercy, his English teacher leading the pack. He

stood through it smiling, his pale lips parted over his white teech. (His lips were continually twitching, and he had a habit of raising his eyebrows that was contemptuous and irritating to the last degree.) Older boys than Paul had broken down and shed tears under that ordeal, but his set smile did not once desert him, and his only sign of discomfort was the nervous trembling of the fingers that toyed with the buttons of his overcoat, and an occasional jerking of the other hand which held his hat. Paul was always smiling, always glancing about him, seeming to feel that people might be watching him and trying to detect something. This conscious expression, since it was as far as possible from boyish mirthfulness, was usually attributed to insolence or "smartness."

As the inquisition proceeded, one of his instructors repeated an impertinent remark of the boy's, and the Principal asked him whether he thought that a courteous speech to make to a woman. Paul shrugged his shoulders slightly and his eyebrows twitched.

"I don't know," he replied. "I didn't mean to be polite or impolite, either. I guess it's a sort of way I have, of saying things regardless."

The Principal asked him whether he didn't think that a way it would be well to get rid of. Paul grinned and said he guessed so. When he was told that he could go, he bowed gracefully and went out. His bow was like a repetition of the scandalous red carnation.

His teachers were in despair and his drawing-master voiced the feeling of them all when he declared there was something about the boy which none of them understood. He added: "I don't really believe that smile of his comes altogether from insolence; there's something sort of haunted about it. The boy is not strong, for one thing. There is something wrong about the fellow."

The drawing-master had come to realize that, in looking at Paul, one saw only his white teeth and the forced animation of his eyes. One warm afternoon the boy had gone to sleep at his drawing-board, and his master had noted with amazement what a white, blue-veined face it was; drawn and wrinkled like an old man's about the eyes, the lips twitching even in his sleep.

His teachers left the building dissatisfied and unhappy; humiliated to have felt so vindictive toward a mere boy, to have uttered this feeling in cutting terms, and to have set each other on, as it were, in the gruesome game of intemperate reproach. One of them remembered having seen a miserable street cat set at bay by a ring of tormentors.

As for Paul, he ran down the hill whistling the Soldiers' Chorus from "Faust," looking behind him now and then to see whether some of his teachers were not there to witness his light-heartedness. As it was now late in the afternoon and Paul was on duty that evening as usher at Carnegie Hall, he decided that he would not go home to supper.

When he reached the concert hall, the doors were not yet open. It was chilly outside, and he decided to go up into the picture gallery - always deserted at this hour - where there were some of Rafelli's gay studies of Paris streets and an airy blue Venetian scene or two that always exhilarated him. He was delighted to find no one in the gallery but the old guard, who sat in the corner, a newspaper on his knee, a black patch over one eye and the other closed. Paul possessed himself of the place and walked confidently up and down, whistling under his

breath. After a while he sat down before a blue Rico and lost himself. When he bethought him to look at his watch, it was after seven o'clock, and he rose with a start and ran downstairs, making a face at Augustus Caesar peering out from the cast-room, and an evil gesture at the Venus of Milo as he passed her on the stairway.

When Paul reached the ushers' dressing-room, half a dozen boys were there already, and he began excitedly to tumble into his uniform. It was one of the few that at all approached fitting, and Paul thought it very becoming - though he knew the tight, straight coat accentuated his narrow chest, about which he was exceedingly sensitive. He was always excited while he dressed, twanging all over to the tuning of the strings and the preliminary flourishes of the horns in the music-room; but to-night he seemed quite beside himself, and he teased and plagued the boys until, telling him that he was crazy, they put him down on the floor and sat on him.

Somewhat calmed by his suppression, Paul dashed out to the front of the house to seat the early comers. He was a model usher. Gracious and smiling he ran up and down the aisles. Nothing was too much trouble for him; he carried messages and brought programmes as though it were his greatest pleasure in life, and all the people in his section thought him a charming boy, feeling that he remembered and admired them. As the house filled, he grew more and more vivacious and animated, and the colour came to his cheeks and lips. It was very much as though this were a great reception and Paul were the host. Just as the musicians came out to take their places, his English teacher arrived with cheques for the seats which a prominent manufacturer had taken for the season. She betrayed some embarrassment when she handed Paul the tickets, and a hauteur which subsequently made her feel very foolish. Paul was startled for a moment, and had the feeling of wanting to put her out; what business had she here among all these fine people and gay colours? He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such togs. The tickets had probably been sent her out of kindness, he reflected, as he put down a seat for her, and she had about as much right to sit there as he had.

When the symphony began, Paul sank into one of the rear seats with a long sigh of relief, and lost himself as he had done before the Rico. It was not that symphonies, as such, meant anything in particular to Paul, the first sigh of the instruments seemed to free some hilarious spirit within him; something that struggled there like the Genius in the bottle found by the Arab fisherman. He felt a sudden zest of life; the lights danced before his eyes and the concert hall blazed into unimaginable splendour. When the soprano soloist came on, Paul forgot even the nastiness of his teacher's being there, and gave himself up to the peculiar intoxication such personages always had for him. The soloist chanced to be a German woman, by no means in her first youth, and the mother of many children; but she wore a satin gown and a tiara, and she had that indefinable air of achievement, that world-shine upon her, which always blinded Paul to any possible defects.

After a concert was over, Paul was often irritable and wretched until he got to sleep - and to-night he was even more than usually restless. He had the feeling of not being able to let down; of its being impos-

sible to give up this delicious excitement which was the only thing that could be called living at all. During the last number he withdrew and, after hastily changing his clothes in the dressing-room, slipped out to the side door where the singer's carriage stood. Here he began pacing rapidly up and down the walk, waiting to see her come out.

Over yonder the Schenley, in its vacant stretch, loomed big and square through the fine rain, the windows of its twelve stories glowing like those of a lighted cardboard house under a Christmas tree. All the actors and singers of any importance stayed there when they were in Pittsburgh, and a number of the big manufacturers of the place lived there in the winter. Paul had often hung about the hotel, watching the people go in and out, longing to enter and leave schoolmasters and dull care behing him forever.

At last the singer came out, accompanied by the conductor, who helped her into her carriage and closed the door with a cordial auf wiedersehen - which set Paul to wondering whether she were not an old sweetheart of his. Paul followed the carriage over to the hotel, walking so rapidly as not to be far from the entrance when the singer alighted and disappeared behind the swinging glass doors which were opened by a Negro in a tall hat and a long coat. In the moment that the door was ajar, it seemed to Paul that he, too, entered. He seemed to feel himself go after her up the steps, into the warm, lighted building, into an exotic, a tropical world of shiny, glistening surfaces and basking ease. He reflected upon the mysterious dishes that were brought into the dining-room, the green bottles in buckets of ice, as he had seen them in the supper-party pictures of the Sunday supplement. A quick gust of wind brought the rain down with sudden vehemence, and Paul was startled to find that he was still outside in the slush of the gravel driveway; that his boots were letting in the water and his scanty overcoat was clinging wet about him; that the lights in front of the concert hall were out, and that the rain was driving in sheets between him and the orange glow of the windows above him. There it was, what he wanted - tangibly before him, like the fairy world of a Christmas pantomine; as the rain beat in his face, Paul wondered whether he were destined always to shiver in the black night outside, looking up at it.

He turned and walked reluctantly toward the car tracks. The end had to come sometime; his father in his night-clothes at the top of the stairs, explanations that did not explain, hastily improvised fictions that were forever tripping him up, his upstairs room and its horrible yellow wallpaper, the creaking bureau with the greasy plush collar-box, and over his painted wooden bed the pictures of George Washington and John Calvin, and the framed motto, 'Feed my Lambs,' which had been worked in red worsted by his mother, whom Paul could not remember.

Half an hour later, Paul alighted from the Negley Avenue car and went slowly down one of the side streets off the main thoroughfare. It was a highly respectable street, where all the houses were exactly alike, and where business men of moderate means begot and reared large families of children, all of whom went to Sabbath School and learned the shorter catechism, and were interested in arithmetic; all of whom were as exactly alike as their homes, and of a piece with the monotony in which they lived. Paul never went up Cordelia Street without a shudder of loathing. His home was next the house of the Cumberland minister. He approached it to-night with the nerveless sense of defeat,

the hopeless feeling of sinking back forever into ugliness and commonness that he had always had when he came home. The moment he turned into Cordelia Street he felt the waters close above his head. After each of these orgies of living, he experienced all the physical depression which follows a debauch; the loathing of respectable beds, of common food, of a house permeated by kitchen odours; a shuddering repulsion for the flavourless, colourless mass of every-day existence; a morbid desire for cool things and soft lights and fresh flowers.

The nearer he approached the house, the more absolutely unequal Paul felt to the sight of it all: his ugly sleeping chamber; the cold bathroom with the grimy zinc tub, the cracked mirror, the dripping spigots; his father, at the top of the stairs, his hairy legs sticking out from his nightshirt, his feet thrust into carpet slippers. He was so much later than usual that there would certainly be enquiries and reproaches. Paul stopped short before the door. He felt that he could not be accosted by his father to-night; that he could not toss again on that miserable bed. He would not go in. He would tell his father that he had no car-fare, and it was raining so hard he had gone home with one of the boys and stayed all night.

Meanwhile, he was wet and cold. He went around to the back of the house and tried one of the basement windows, found it open, raised it cautiously, and scrambled down the cellar wall to the floor. There he stood, holding his breath, terrified by the noise he had made; but the floor above him was silent, and there was no creak on the stairs. He found a soap-box, and carried it over to the soft ring of light that streamed from the furnace door, and sat down. He was horribly afraid of rats, so he did not try to sleep, but sat looking distrustfully at the dark, still terrified lest he might have awakened his father.

In such reactions, after one of the experiences which made days and nights out of the dreary blanks of the calendar, when his senses were deadened, Paul's head was always singularly clear. Suppose his father had heard him getting in at the window and had come down and shot him for a burglar? Then, again, suppose his father had come down, pistol in hand, and he had cried out in time to save himself, and his father had been horrified to think how nearly he had killed him? Then, again, suppose a day should come when his father would remember that night, and wish there had been no warning cry to stay his hand? With this last supposition Paul entertained himself until daybreak.

The following Sunday was fine; the sodden November chill was broken by the last flash of autumnal summer. In the morning Paul had to go to church and Sabbath School, as always. On seasonable Sunday afternoons the burghers of Cordelia Street usually sat out on their front "stoops," and talked to their neighbours on the next stoop, or called to those across the street in neighbourly fashion. The men sat placidly on gay cushions placed upon the steps that led down to the sidewalk, while the women, in the Sunday "waists," sat in rockers on the cramped porched, pretending to be greatly at their ease. The children played in the streets; there were so many of them that the place resembled the recreation grounds of a kindergarten. The men on the steps, all in their shirt-sleeves, their vests unbuttoned, sat with their legs well apart, their stomachs comfortably protruding, and talked of the prices of things, or

told anecdotes of the sagacity of their various chiefs and overlords. They occasionally looked over the multitude of squabbling children, listened affectionately to their high-pitched, nasal voices, smiling to see their own proclivities reproduced in their offspring, and interspersed their legends of the iron kings with remarks about their sons' progress at school, their grades in arithmetic, and the amounts they had saved in their toy banks.

On this last Sunday of November, Paul sat all the afternoon on the lowest step of his "stoop," staring into the street, while his sisters, in their rockers, were talking to the minister's daughters next door about how many shirtwaists they had made in the last week, and how many waffles someone had eaten at the last church supper. When the weather was warm, and his father was in a particularly jovial frame of mind, the girls made lemonade, which was always brought out in a red-glass pitcher, ornamented with forget-me-nots in blue enamel. This the girls thought very fine, and the neighbours joked about the suspicious colour of the pitcher.

To-day Paul's father, on the top step, was talking to a young man who shifted a restless baby from knee to knee. He happened to be the young man who was daily held up to Paul as a model, and after whom it was his father's dearest hope that he would pattern. This young man was of a ruddy complexion, with a compressed, red mouth, and faded, near-sighted eyes, over which he wore thick spectacles, with gold bows that curved about his ears. He was clerk to one of the magnates of a great steel corporation, and was looked upon in Cordelia Street as a young man with a future. There was a story that, some five years ago - he was now barely twenty-six - he had been a trifle "dissipated," but in order to curb his appetites and save the loss of time and strength that a sowing of wild oats might have entailed, he had taken his chief's advice, oft reiterated to his employees, and at twenty-one had married the first woman whom he could persuade to share his fortunes. She happened to be an angular schoolmistress, much older than he, who also wore thick glasses, and who had now borne him four children, all near-sighted like herself.

The young man was relating how his chief, now cruising in the Mediterranean, kept in touch with all the details of the business, arranging his office hours on his yacht just as though he were at home, and "knocking off work enough to keep two stenographers busy." His father told, in turn, the plan his corporation was considering, of putting in an electric railway plant at Cairo. Paul snapped his teeth; he had an awful apprehension that they might spoil it all before he got there. Yet he rather liked to hear these legends of the iron kings, that were told and retold on Sundays and holidays; these stories of palaces in Venice, yachts on the Mediterranean, and high play at Monte Carlo appealed to his fancy, and he was interested in the triumphs of cash-boys who had become famous, though he had no mind for the cash-boy stage.

After supper was over, and he had helped to dry the dishes, Paul nervously asked his father whether he could go to George's to get some help in his geometry, and still more nervously asked for car-fare. This latter request he had to repeat, as his father, on principle, did not like to hear requests for money, whether much or little, He asked Paul

whether he could not go to some boy who lived nearer, and told him that he ought not to leave his school work until Sunday; but he gave him the dime. He was not a poor man, but he had a worthy ambition to come up in the world. His only reason for allowing Paul to usher was that he thought a boy ought to be earning a little.

Paul bounded upstairs, scrubbed the greasy odour of the dishwater from his hands with the ill-smelling soap he hated, and then shook over his fingers a few drops of violet water from the bottle he kept hidden in his drawer. He left the house with his geometry conspicuously under his arm, and the moment he got out of Cordelia Street and boarded a downtown car, he shook off the lethargy of two deadening days, and began to live again.

The leading juvenile of the permanent stock company which played at one of the downtown theatres was an acquaintance of Paul's, and the boy had been invited to drop in at the Sunday-night rehearsals whenever he could. For more than a year Paul had spent every available moment loitering about Charley Edwards's dressing-room. He had won a place among Edwards's following not only because the young actor, who could not afford to employ a dresser, often found him useful, but because he recognized in Paul something akin to what churchmen term "vocation."

It was at the theatre and at Carnegie Hall that Paul really lived; the rest was but a sleep and a forgetting. This was Paul's fairy tale, and it had for him all the allurement of a secret love. The moment he inhaled the gassy, painty, dusty odour behind the scenes, he breathed like a prisoner set free, and felt within him the possibility of doing or saying splendid, brilliant things. The moment the cracked orchestra beat out the overture from "Martha," or jerked at the serenade from "Rigoletto," all stupid and ugly things slid from him, and his senses were deliciously, yet delicately fired.

Perhaps it was because, in Paul's world, the natural nearly always wore the guise of ugliness, that a certain element of artificiality seemed to him necessary in beauty. Perhaps it was because his experience of life elsewhere was so full of Sabbath-School picnics, petty economies, wholesome advice as to how to succeed in life, and the unescapable odours of cooking, that he found this existence so alluring, these smartly clad men and women so attractive, that he was so moved by these starry apple orchards that bloomed perennially under the limelight. It would be difficult to put it strongly enough how convincingly the stage entrance of that theatre was for Paul the actual portal of Romance. Certainly none of the company ever suspected it, least of all Charley Edwards. It was very like the old stories that used to float about London of fabulously rich Jews, who had subterranean halls, with palms, and fountains, and soft lamps and richly apparelled women who never saw the disenchanting light of London day. So, in the midst of that smoke-palled city, enamoured of figures and grimy toil, Paul had his secret temple, his wishing-carpet, his bit of blue-and-white Mediterranean shore bathed in perpetual sunshine.

Several of Paul's teachers had a theory that his imagination had been perverted by garish fiction; but the truth was he scarcely ever read at all. The books at home were not such as would either tempt or corrupt a youthful mind, and as for reading the novels that some of his friends urged upon him - well, he got what he wanted much more quickly

from music; any sort of music, from an orchestra to a barrel-organ. He needed only the spark, the indescribable thrill that made his imagination master of his senses, and he could make plots and pictures enough of his own. It was equally true that he was not stage-struck - not, at any rate, in the usual acceptation of that expression. He had no desire to become an actor, any more than he had to become a musician. He felt no necessity to do any of these things; what he wanted was to see, to be in the atmosphere, float on the wave of it, to be carried out, blue league after league, away from everything.

After a night behind the scenes, Paul found the schoolroom more than ever repulsive; the bare floors and naked walls; the prosy men who never wore frock coats, or violets in their buttonholes;the women with their dull gowns, shrill voices, and pitiful seriousness about prepositions that govern the dative. He could not bear to have the other pupils think, for a moment, that he took these people seriously; he must convey to them that he considered it all trivial, and was there only by way of a joke, anyway. He had autographed pictures of all the members of the stock company which he showed his classmates, telling them the most incredible stories of his familiarity with these people, of his acquaintance with the soloists who came to Carnegie Hall, his suppers with them and the flowers he sent them. When these stories lost their effect, and his audience grew listless, he would bid all the boys goodbye, announcing that he was going to travel for a while; going to Naples, to California, to Egypt. Then, next Monday, he would slip back, conscious and nervously smiling; his sister was ill, and he would have to defer his voyage until spring.

Matters went steadily worse with Paul at school. In the itch to let his instructors know how heartily he despised them, and how thoroughly he was appreciated elsewhere, he mentioned once or twice that he had no time to fool with theorems; adding - with a twitch of the eyebrows and a touch of that nervous bravado which so perplexed them - that he was helping the people down at the stock company; they were old friends of his.

The upshot of the matter was that the Principal went to Paul's father, and Paul was taken out of school and put to work. The manager at Carnegie Hall was told to get another usher in his stead; the doorkeeper at the theatre was warned not to admit him to the house; and Charley Edwards remorsefully promised the boy's father not to see him again.

The members of the stock company were vastly amused when some of Paul's stories reached them - especially the women. They were hard-working women, most of them supporting indolent husbands or brothers. and they laughed rather bitterly at having stirred the boy to such fervid and florid inventions. They agreed with the faculty and with his father, that Paul's was a bad case.

The east-bound train was ploughing through a January snowstorm; the dull dawn was beginning to show grey when the engine whistled a mile out of Newark. Paul started up from the seat where he had lain curled in uneasy slumber, rubbed the breath-misted window-glass with his hand, and peered out. The snow was whirling in curling eddies above the white bottom lands, and the drifts lay already deep in the fields and along the fences, while here and there the tall dead grass

and dried weed stalks protruded black above it. Lights shone from the scattered houses, and a gang of labourers who stood beside the track waved their lanterns.

Paul had slept very little, and he felt grimy and uncomfortable. He had made the all-night journey in a day coach because he was afraid if he took a Pullman he might be seen by some Pittsburgh business man who had noticed him in Denny and Carson's office. When the whistle woke him, he clutched quickly at his breast pocket, glancing about him with an uncertain smile. But the little, clay-bespattered Italians were still sleeping, the slatternly women across the aisle were in open-mouthed oblivion, and even the crumby, crying babies were for the time stilled. Paul settled back to struggle with his impatience as best he could.

When he arrived at the Jersey City station, he hurried through his breakfast, manifestly ill at east and keeping a sharp eye about him. After he reached the Twenty-Third Street station, he consulted a cab-man, and had himself driven to a men's furnishing establishment which was just opening for the day. He spent upward of two hours there, buying with endless reconsidering and great care. His new street suit he put on in the fitting-room; the frock coat and dress clothes he had bundled into the cab with his new shirts. Then he drove to a hatter's and a shoe house. His next errand was at Tiffany's, where he selected silver-mounted brushes and a scarf-pin. He would not wait to have his silver marked, he said. Lastly, he stopped at a trunk shop on Broadway, and had his purchases packed into various travelling-bags.

It was a little after one o'clock when he drove up to the Waldorf, and, after settling with the cabman, went into the office. He registered from Washington; said his mother and father had been abroad, and that he had come down to await the arrival of their steamer. He told his story plausibly and had no trouble, since he offered to pay for them in advance, in engaging his rooms; a sleeping-room, sitting-room, and bath.

Not once, but a hundred times Paul had planned this entry into New York. He had gone over every detail of it with Charley Edwards, and in his scrapbook at home there were pages of description about New York hotels, cut from the Sunday papers.

When he was shown to his sitting-room on the eighth floor, he saw at a glance that everything was as it should be; there was but one detail in his mental picture that the place did not realize, so he rang for the bell-boy and sent him down for flowers. He moved about nervously until the boy returned, putting away his new linen and fingering it delightedly as he did so. When the flowers came, he put them hastily into water, and then tumbled into a hot bath. Presently he came out of his white bathroom, resplendent in his new silk underwear, and playing with the tassels of his red robe. The snow was whirling so fiercely outside his windows that he could scarcely see across the street; but within, the air was deliciously soft and fragrant. He put the violets and jonquils on the tabouret beside the couch, and threw himself down with a long sigh, covering himself with a Roman blanket. He was thoroughly tired; he had been in such haste, he had stood up to such a strain, covered so much ground in the last twenty-four hours, that he wanted to think how it had all come about. Lulled by the sound of the wind, the warm air,

and the cool fragrance of the flowers, he sank into deep, drowsy retrospection.

It has been wonderfully simple; when they had shut him out of the theatre and concert hall, when they had taken away his bone, the whole thing was virtually determined. The rest was a mere matter of opportunity. The only thing that at all surprised him was his own courage - for he realized well enough that he had always been tormented by fear, a sort of apprehensive dread which, of late years, as the meshes of the lies he had told closed about him, had been pulling the muscles of his body tighter and tighter. Until now, he could not remember a time when he had not been dreading something. Even when he was a little boy, it was always there - behind him, or before, or on either side. There had always been the shadowed corner, the dark place into which he dared not look, but from which something seemed always to be watching him - and Paul had done things that were not pretty to watch, he knew.

But now he had a curious sense of relief, as though he had at last thrown down the gauntlet to the thing in the corner.

Yet it was but a day since he had been sulking in the traces; but yesterday afternoon that he had been sent to the bank with Denny and Carson's deposit, as usual - but this time he was instructed to leave the book to be balanced. There was above two thousand dollars in cheques, and nearly a thousand in the banknotes which he had taken from the book and quietly transferred to his pocket. At the bank he had made out a new deposit slip. His nerves had been steady enough to permit of his returning to the office, where he had finished his work and asked for a full day's holiday tomorrow, Saturday, giving a perfectly reasonable pretext. The bank book, he knew, would not be returned before Monday or Tuesday, and his father would be out of town for the next week. From the time he slipped the banknotes into his pocket until he boarded the night train for New York, he had not known a moment's hesitation.

How astonishingly easy it had all been; here he was, the thing done; and this time there would be no awakening, no figure at the top of the stairs. He watched the snowflakes whirling by his window until he fell asleep.

When he awoke, it was four o'clock in the afternoon. He bounded up with a start; one of his precious days gone already! He spent nearly an hour in dressing, watching every stage of his toilet carefully in the mirror. Everything was quite perfect; he was exactly the kind of boy he had always wanted to be.

When he went downstairs, Paul took a carriage and drove up Fifth Avenue toward the Park. The snow had somewhat abated; carriages and tradesmen's wagons were hurrying soundlessly to and from in the winter twilight; boys in woollen mufflers were shovelling off the doorsteps; the Avenue stages made fine spots of colour against the white street. Here and there on the corners whole flower gardens blooming behind glass windows, against which the snowflakes stuck and melted; violets, roses, carnations, lilies-of-the-valley - somehow vastly more lovely and alluring that they blossomed thus unnaturally in the snow. The Park itself was a wonderful stage winter-piece.

When he returned, the pause of the twilight had ceased, and the tune of the streets had changed. The snow was falling faster, lights

streamed from the hotels that reared their many stories fearlessly up into the storm, defying the raging Atlantic winds. A long, black stream of carriages poured down the Avenue, intersected here and there by other streams, tending horizontally. There were a score of cabs about the entrance of his hotel, and his driver had to wait. Boys in livery were running in and out of the awning stretched across the sidewalk, up and down the red velvet carpet laid from the door to the street. Above, about, within it all, was the rumble and roar, the hurry and toss of thousands of human beings as hot for pleasure as himself, and on every side of him towered the glaring affirmation of the omnipotence of wealth.

The boy set his teeth and drew his shoulders together in a spasm of realization; the plot of all dramas, the text of all romances, the nerve-stuff of all sensations was whirling about him like the snowflakes. He burnt like a fagot in a tempest.

When Paul came down to dinner, the music of the orchestra floated up the elevator shaft to greet him. As he stepped into the thronged corridor, he sank back into one of the chairs against the wall to get his breath. The lights, the chatter, the perfumes, the bewildering medley of colour - he had, for a moment, the feeling of not being able to stand it. But only for a moment; these were his own people, he told himself. He went slowly about the corridors, through the writing-rooms, smoking-rooms, reception-rooms, as though he were exploring the chambers of an enchanted palace, built and peopled for him alone.

When he reached the dining-room he sat down at a table near a window. The flowers, the white linen, the many-coloured wine-glasses, the gay toilettes of the women, the low popping of corks, the undulating repetitions of the "Blue Danube" from the orchestra, all flooded Paul's dream with bewildering radiance. When the roseate tinge of his champagne was added - that cold, precious, bubbling stuff that creamed and foamed in his glass - Paul wondered that there were honest men in the world at all. This was what all the world was fighting for, he reflected; this was what all the struggle was about. He doubted the reality of his past. Had he ever known a place called Cordelia Street, a place where fagged-looking business men boarded the early car? Mere rivets in a machine they seemed to Paul - sickening men, with combings of children's hair always hanging to their coats, and the smell of cooking in their clothes. Cordelia Street - Ah, that belonged to another time and country! Had he not always been thus, had he not sat here night after night, from as far back as he could remember, looking pensively over just such shimmering textures, and slowly twirling the stem of a glass like this one between his thumb and middle finger? He rather thought he had.

He was not in the least abashed or lonely. He had no especial desire to meet or to know any of these people; all he demanded was the right to look on and conjecture, to watch the pageant. The mere stage properties were all he contended for. Nor was he lonely later in the evening, in his loge at the Opera. He was entirely rid of his nervous misgivings, of his forced aggressiveness, of the imperative desire to show himself different from his surroundings. He felt now that his surroundings explained him. Nobody questioned the purple; he had only to wear it passively. He had only to glance down at his dress coat to reassure himself that here it would be impossible for anyone to humiliate him.

He found it hard to leave his beautiful sitting-room to go to bed that night, and sat long watching the raging storm from his turret window. When he went to sleep, it was with the lights turned on in his bedroom; partly because of his old timidity, and partly so that, if he should wake in the night, there would be no wretched moment of doubt, no horrible suspicion of yellow wallpaper, or of Washington and Calvin above his bed.

On Sunday morning the city was practically snowbound. Paul breakfasted late, and in the afternoon he fell in with a wild San Francisco boy, a freshman at Yale, who said he had run down for a "little flyer" over Sunday. The young man offered to show Paul the night side of the town, and the two boys went off together after dinner, not returning to the hotel until seven o'clock the next morning. They had started out in the confiding warmth of a champagne friendship, but their parting in the elevator was singularly cool. The freshman pulled himself together to make his train, and Paul went to bed. He awoke at two o'clock in the afternoon, very thirsty and dizzy, and rang for ice-water, coffee, and the Pittsburgh papers.

On the part of the hotel management, Paul excited no suspicion. There was this to be said for him, that he wore his spoils with dignity and in no way made himself conspicuous. His chief greediness lay in his ears and eyes, and his excesses were not offensive ones. His dearest pleasures were the grey winter twilights in his sitting-room; his quiet enjoyment of his flowers, his clothes, his wide divan, his cigarette, and his sense of power. He could not remember a time when he had felt so at peace with himself. The mere release from the necessity of petty lying, lying every day and every day, restored his self-respect. He had never lied for pleasure, even at school; but to make himself noticed and admired, to assert his difference from other Cordelia Street boys; and he felt a good deal more manly, more honest, even, now that he had no need for boastful pretensions, now that he could,as his actor friends used to say, "dress the part." It was characteristic that remorse did not occur to him. His golden days went by without a shadow, and he made each as perfect as he could.

On the eighth day after his arrival in New York, he found the whole affair exploited in the Pittsburgh papers, exploited with a wealth of detail which indicated that local news of a sensational nature was at a low ebb. The firm of Denny and Carson announced that the boy's father had refunded the full amount of his theft, and that they had no intention of prosecuting. The Cumberland minister had been interviewed, and expressed his hope of yet reclaiming the motherless lad, and Paul's Sabbath-School teacher declared that she would spare no effort to that end. The rumour had reached Pittsburgh that the boy had been seen in a New York hotel, and his father had gone East to find him and bring him home.

Paul had just come in to dress for dinner, he sank into a chair, weak in the knees, and clasped his head in his hands. It was to be worse than jail, even; the tepid waters of Cordelia Street were to close over him finally and forever. The grey monotony stretched before him in hopeless, unrelieved years; - Sabbath-School, Young People's Meeting, the yellow-papered room, the damp dish-towels; it all rushed back upon him with sickening vividness. He had the old feeling that the orchestra had

suddenly stopped, the sinking sensation that the play was over. The sweat broke out on his face, and he sprang to his feet, looked about him with his white, conscious smile, and winked at himself in the mirror. With something of the childish belief in miracles with which he had so often gone to class, all his lessons unlearned, Paul dressed and dashed whistling down the corridor to the elevator.

He had no sooner entered the dining-room and caught the measure of the music than his remembrance was lightened by his old elastic power of claiming the moment, mounting with it, and finding it all-sufficient. The glare and glitter about him, the mere scenic accessories had again, and for the last time, their old potency. He would show himself that he was game, he would finish the thing splendidly. He doubted, more than ever, the existence of Cordelia Street, and for the first time he drank his wine recklessly. Was he not, after all, one of these fortunate beings? Was he not still himself, and in his own place? He drummed a nervous accompaniment to the music and looked about him, telling himself over and over that it had paid.

He reflected drowsily, to the swell of the violin and the chill sweetness of his wine, that he might have done it more wisely. He might have caught an outbound steamer and been well out of their clutches before now. But the other side of the world had seemed too far away and too uncertain then; he could not have waited for it; his need had been too sharp. If he had to choose over again, he would do the same thing tomorrow. He looked affectionately about the dining-room, now gilded with a soft mist. Ah, it had paid indeed!

Paul was awakened next morning by a painful throbbing in his head and feet. He had thrown himself across the bed without undressing, and had slept with his shoes on. His limbs and hands were lead-heavy, and his tongue and throat were parched. There came upon him one of those fateful attacks of clear-headedness that never occurred except when he was physically exhausted and his nerves hung loose. He lay still and closed his eyes and let the tide of realities wash over him.

His father was in New York; "stopping at some joint or other," he told himself. The memory of successive summers on the front stoop fell upon him like a weight of black water. He had not a hundred dollars left; and he knew now, more than ever, that money was everything, the wall that stood between all he loathed and all he wanted. The thing was winding itself up; he had thought of that on his first glorious day in New York, and had even provided a way to snap the thread. It lay on his dressing-table now; he had got it out last night when he came blindly up from dinner - but the shiny metal hurt his eyes, and he disliked the look of it, anyway.

He rose and moved about with a painful effort, succumbing now and again to attacks of nausea. It was the old depression exaggerated; all the world had become Cordelia Street. Yet somehow he was not afraid of anything, was absolutely calm; perhaps because he had looked into the dark corner at last, and knew. It was bad enough, what he saw there; but somehow not so bad as his long fear of it had been. He saw everything clearly now. He had a feeling that he had made the best of it, that he had lived the sort of life he was meant to live, and for half an hour he sat staring at the revolver. But he told himself that was not the way, so he went downstairs and took a cab to the ferry.

When Paul arrived at Newark, he got off the train and took another cab, directing the driver to follow the Pennsylvania tracks out of the town. The snow lay heavy on the roadways and had drifted deep in the open fields. Only here and there the dead grass or dried weed stalks projected, singularly black, above it.

Once well into the country, Paul dismissed the carriage and walked, floundering along the track his mind a medley of irrelevant things. He seemed to hold in his brain an actual picture of everything he had seen that morning. He remembered every feature of both his drivers, the toothless old woman from whom he had bought the red flowers in his coat, the agent from whom he had got his ticket, and all of his fellow-passengers on the ferry. His mind, unable to cope with vital matters near at hand, worked feverishly and deftly at sorting and grouping these images, They made for him a part of the ugliness of the world, of the ache in his head, and the bitter burning on his tongue. He stooped and put a handful of snow into his mouth as he walked, but that, too, seemed hot. When he reached a little hillside, where the tracks ran through a cut some twenty feet below him, he stopped and sat down.

The carnations in his coat were dropping with the cold, he noticed; their red glory over. It occurred to him that all the flowers he had seen in the show windows that first night must have gone the same way, long before this. It was only one splendid breath they had, in spite of their brave mockery at the winter outside the glass. It was a losing game in the end, it seemed, this revolt against the homilies by which the world is run. Paul took one of the blossoms carefully from his coat and scooped a little hole in the snow, where he covered it up. Then he dozed awhile, from his weak condition, seeming insensible to the cold.

The sound of an approaching train woke him and he started to his feet, remembering only his resolution, and afraid lest he should be too late. He stood watching the approaching locomotive, his teeth chattering, his lips drawn away from them in a frightened smile; once or twice he glanced nervously sidewise, as though he were being watched. When the right moment came, he jumped. As he fell, the folly of his haste occurred to him with merciless clearness, the vastness of what he had left undone. There flashed through his brain, clearer than ever before, the blue of Adriatic water, the yellow of Algerian sands.

He felt something strike his chest - his body was being thrown swiftly through the air, on and on, immeasurably far and fast, while his limbs gently relaxed. Then, because the picture-making mechanism was crushed, the disturbing visions flashed into black, and Paul dropped back into the immense design of things.

YOUTH

Joseph Conrad

This could have occurred nowhere but in England, where men and sea interpenetrate, so to speak - the sea entering into the life of most men, and the men knowing something or everything about the sea, in the way of amusement, of travel, or of bread-winning.

We were sitting round a mahogany table that reflected the bottle, the claret glasses, and our faces as we leaned on our elbows. There was a director of companies, an accountant, a lawyer, Marlow, and myself. The director had been a Conway boy, the accountant had served four years at sea, the lawyer - a fine crusted Tory, High Curchman, the best of old fellows, the soul of honor - had been chief officer in the P. & O. service in the good old days when mail-boats were square-rigged at least on two masts, and used to come down the China Sea before a fair monsoon with stun'-sails set alow and aloft. We all began life in the merchant service. Between the five of us there was the strong bond of the sea, and also the fellowship of the craft, which no amount of enthusiasm for yachting, cruising, and so on can give, since one is only the amusement of life and the other is life itself.

Marlow (at least I think that is how he spelt his name) told the story, or rather the chronicle of a voyage:

"Yes, I have seen a little of the Eastern seas; but what I remember best is my first voyage there. You fellows know there are those voyages that seem ordered for the illustration of life, that might stand for a symbol of existence. You fight, work, sweat, nearly kill yourself, sometimes do kill yourself, trying to accomplish something - and you can't. Not from any fault of yours. You simply can do nothing, neither great nor little - not a thing in the world - not even marry an old maid, or get a wretched 600-ton cargo of coal to its port of destination.

"It was altogether a memorable affair. It was my first voyage to the East, and my first voyage as second mate; it was also my skipper's first command. You'll admit it was time. He was sixty if a day; a little man, with a broad, not very straight back, with bowed shoulders and one leg more bandy than the other, he had that queer twisted-about appearance you see so often in men who work in the fields. He had a nutcracker face - chin and nose trying to come together over a sunken mouth - and it was framed in iron-gray fluffy hair, that looked like a chin strap of cotton-wool sprinkled with coal dust. And he had blue eyes in that old face of his, which were amazingly like a boy's, with that candid expression some quite common men preserve to the end of their days by a rare internal gift of simplicity of heart and rectitude of soul. What induced him to accept me was a wonder. I had come out of a crack Australian clipper, where I had been third officer, and he seemed to have a prejudice against crack clippers as aristocratic and high-toned.

He said to me, 'You know, in this ship you will have to work.' I said I had to work in every ship I had ever been in. 'Ah, but this is different, and you gentlemen out of them big ships; . . . but there! I dare say you will do. Join tomorrow.'

"I joined tomorrow. It was twenty-two years ago; and I was just twenty. How time passes! It was one of the happiest days of my life. Fancy! Second mate for the first time - a really responsible officer! I wouldn't have thrown up my new billet for a fortune. The mate looked me over carefully. He was also an old chap, but of another stamp. He had a Roman nose, a snow-white, long beard, and his name was Mahon, but he insisted that it should be pronounced Mann. He was well connected; yet there was something wrong with his luck, and he had never got on.

"As to the captain, he had been for years in coasters, then in the Mediterranean, and last in the West Indian trade. He had never been round the Capes. He could just write a kind of sketchy hand, and didn't care for writing at all. Both were thorough good seamen of course, and between those two old chaps I felt like a small boy between two grandfathers.

"The ship also was old. Her name was the Judea. Queer name, isn't it? She belonged to a man Wilmer, Wilcox - some name like that; but he has been bankrupt and dead these twenty years or more, and his name don't matter. She had been laid up in Shadwell basin for ever so long. You can imagine her state. She was all rust, dust, grime - soot aloft, dirt on deck. To me it was like coming out of a palace into a ruined cottage. She was about 400 tons, had a primitive windlass, wooden latches on the doors, not a bit of brass about her, and a big square stern. There was on it, below her name in big letters, a lot of scroll work, with the gilt off, and some sort of a coat of arms, with the motto 'Do or Die' underneath. I remember it took my fancy immensely. There was a touch of romance in it, something that made me love the old thing - something that appealed to my youth!

"We left London in ballast - sand ballast - to load a cargo of coal in a northern port for Bankok. Bankok! I thrilled. I had been six years at sea, but had only seen Melbourne and Sydney, very good places, charming places in their way - but Bankok!

"We worked out of the Thames under canvas, with a North Sea pilot on board. His name was Jermyn, and he dodged all day long about the galley drying his handkerchief before the stove. Apparently he never slept. He was a dismal man, with a perpetual tear sparkling at the end of his nose, who either had been in trouble, or was in trouble, or expected to be in trouble - couldn't be happy unless something went wrong. He mistrusted my youth, my common sense, and my seamanship, and made a point of showing it in a hundred little ways. I dare say he was right. It seems to me I knew very little then, and I know not much more now; but I cherish a hate for that Jermyn to this day.

"We were a week working up as far as Yarmouth Roads, and then we got into a gale - the famous October gale of twenty-two years ago. It was wind, lightning, sleet, snow, and a terrific sea. We were flying light, and you may imagine how bad it was when I tell you we had smashed bulwarks and a flooded deck. On the second night she shifted

her ballast into the lee bow, and by that time we had been blown off somewhere on the Dogger Bank. There was nothing for it but go below with shovels and try to right her, and there we were in that vast hold, gloomy like a cavern, the tallow dips stuck and flickering on the beams, the gale howling above, the ship tossing about like mad on her side; there we all were, Jermyn, the captain, everyone, hardly able to keep our feet, engaged on that gravedigger's work, and trying to toss shovelfuls of wet sand up to windward. At every tumble of the ship you could see vaguely in the dim light men falling down with a great flourish of shovels. One of the ship's boys (we had two), impressed by the weirdness of the scene, wept as if his heart would break. We could hear him blubbering somewhere in the shadows.

"On the third day the gale died out, and by-and-by a north-country tug picked us up. We took sixteen days in all to get from London to the Tyne! When we got into dock we had lost our turn for loading, and they hauled us off to a pier where we remained for a month. Mrs. Beard (the captain's name was Beard) came from Colchester to see the old man. She lived on board. The crew of runners had left, and there remained only the officers, one boy, and the steward, a mulatto who answered to the name of Abraham. Mrs. Beard was an old woman, with a face all wrinkled and ruddy like a winter apple, and the figure of a young girl. She caught sight of me once, sewing on a button, and insisted on having my shirts to repair. This was something different from the captains' wives I had known on board crack clippers. When I brought her the shirts, she said: 'And the socks? They want mending, I am sure, and John's - Captain Beard's - things are all in order now. I would be glad of something to do.' Bless the old woman. She overhauled my outfit for me, and meantime I read for the first time 'Sartor Resartus' and Burnaby's 'Ride to Khiva.' I didn't understand much of the first then; but I remember I preferred the soldier to the philosopher at the time; a preference which life has only confirmed. One was a man, and the other was either more - or less. However, they are both dead, and Mrs. Beard is dead, and youth, strength, genius, thoughts, achievements, simple hearts - all die. . . . No matter.

"They loaded us at last. We shipped a crew. Eight able seamen and two boys. We hauled off one evening to the buoys at the dock-gates, ready to go out, and with a fair prospect of beginning the voyage next day. Mrs. Beard was to start for home by a late train. When the ship was fast we went to tea. We sat rather silent through the meal - Mahon, the old couple, and I. I finished first, and slipped away for a smoke, my cabin being in a deckhouse just against the poop. It was high water, blowing fresh with a drizzle; the double dock-gates were opened, and the steam colliers were going in and out in the darkness with their lights burning bright, a great plashing of propellers, rattling of winches, and a lot of hailing on the pier-heads. I watched the procession of headlights gliding high and of green lights gliding low in the night, when suddenly a red gleam flashed at me, vanished, came into view again, and remained. The fore-end of a steamer loomed up close. I shouted down the cabin, 'Come up, quick!' and then heard a startled voice saying afar in the dark, 'Stop her, sir.' a bell jingled. Another voice cried warningly, 'We are going right into that bark, sir.' The answer to this was a gruff 'All right,' and the next thing was a

heavy crash as the steamer struck a glancing blow with the bluff of her bow about our fore-rigging. There was a moment of confusion, yelling, and running about. Steam roared. Then somebody was heard saying, 'All clear, sir.' . . . 'Are you all right?' asked the gruff voice. I had jumped forward to see the damage, and hailed back, 'I think sir.' 'Easy astern,' said the gruff voice. A bell jingled. 'What steamer is that?' screamed Mahon. By that time she was no more to us than a bulky shadow maneuvering a little way off. They shouted at us some name - a woman's name, Miranda or Melissa - or some such thing. 'This means another month in this beastly hole,' said Mahon to me, as we peered with lamps about the splintered bulwarks and broken braces. 'But where's the captain?'

"We had not heard or seen anything of him all that time. We went aft to look. A doleful voice arose hailing somewhere in the middle of the dock, 'Judea ahoy!' . . . How the devil did he get there? . . . 'Hallo!' we shouted. 'I am adrift in our boat without oars,' he cried. A belated waterman offered his services, and Mahon struck a bargain with him for half-a-crown to tow our skipper alongside; but it was Mrs. Beard that came up the ladder first. They had been floating about the dock in that mizzly cold rain for nearly an hour. I was never so surprised in my life.

"It appears that when he heard my shout 'Come up,' he understood at once what was the matter, caught up his wife, ran on deck, and across, and down into our boat, which was fast to the ladder. Not bad for a sixty-year-old. Just imagine that old fellow saving heroically in his arms that old woman - the woman of his life. He set her down on a thwart, and was ready to climb back on board when the painter came adrift somehow, and away they went together. Of course in the confusion we did not hear him shouting. He looked abashed. She said cheerfully, 'I suppose it does not matter my losing the train now?' 'No, Jenny - you go below and get warm,' he growled. Then to us: 'A sailor has no business with a wife - I say. There I was, out of the ship. Well, no harm done this time. Let's go and look at what that fool of a steamer smashed.'

"It wasn't much, but it delayed us three weeks. At the end of that time, the captain being engaged with his agents, I carried Mrs. Beard's bag to the railway station and put her all comfy into a third-class carriage. She lowered the window to say, 'You are a good young man. If you see John - Captain Beard - without his muffler at night, just remind him from me to keep his throat well wrapped up.' 'Certainly, Mrs. Beard,' I said. 'You are a good young man; I noticed how attentive you are to John [illegible] Captain -' The train pulled out suddenly; I took my cap off to the old woman: I never saw her again. . . . Pass the bottle.

"We went to sea next day. When we made that start for Bankok we had been already three months out of London. We had expected to be a fortnight or so - at the outside.

"It was January, and the weather was beautiful - the beautiful sunny winter weather that has more charm than in the summertime, because it is unexpected, and crisp, and you know it won't, it can't last long. It's like a windfall, like a godsend, like an unexpected piece of luck.

"It lasted all down the North Sea, all down Channel; and it lasted

till we were three hundred miles or so to the westward of the Lizards: then the wind went round to the sou'west and began to pipe up. In two days it blew a gale. The Judea, hove to, wallowed on the Atlantic like an old candlebox. It blew day after day: it blew with spite, without interval, without mercy, without rest. The world was nothing but an immensity of great foaming waves rushing at us, under a sky low enough to touch with the hand and dirty like a smoked ceiling. In the stormy space surrounding us there was as much flying spray as air. Day after day and night after night there was nothing round the ship but the howl of the wind, the tumult of the sea, the noise of water pouring over her deck. There was no rest for her and no rest for us. She tossed, she pitched, she stood on her head, she sat on her tail, she rolled, she groaned, and we had to hold on while on deck and cling to our bunks when below, in a constant effort of body and worry of mind.

"One night Mahon spoke through the small window of my berth: It opened right into my very bed, and I was lying there sleepless, in my boots, feeling as though I had not slept for years, and could not if I tried. He said excitedly -

"'You got the sounding-rod in here, Marlow? I can't get the pumps to suck. By God! it's no child's play.'

"I gave him the sounding-rod and lay down again, trying to think of various things - but I thought only of the pumps. When I came on deck they were still at it, and my watch relieved at the pumps. By the light of the lantern brought on deck to examine the sounding-rod I caught a glimpse of their weary, serious faces. We pumped all the four hours. We pumped all night, all day, all the week - watch and watch. She was working herself loose, and leaked badly - not enough to drown us at once, but enough to kill us with the work at the pumps. And while we pumped the ship was going from us piecemeal: the bulwarks went, the stanchions were torn out, the ventilators smashed, the cabin door burst in. There was not a dry spot in the ship. She was being gutted bit by bit. The longboat changed, as if by magic, into matchwood where she stood in her gripes. I had lashed her myself, and was rather proud of my handiwork, which had withstood so long the malice of the sea. And we pumped. And there was no break in the weather. The sea was white like a sheet of foam, like a caldron of boiling milk; there was not a break in the clouds, no - not the size of a man's hand - no, not for so much as ten seconds. There was for us no sky, there were for us no stars, no sun, no universe - nothing but angry clouds and an infuriated sea. We pumped watch and watch, for dear life; and it seemed to last for months, for years, for all eternity, as though we had been dead and gone to a hell for sailors. We forgot the day of the week, the name of the month, what year it was, and whether we had ever been ashore. The sails blew away, she lay broadside on under a weather-cloth, the ocean poured over her, and we did not care. We turned those handles, and had the eyes of idiots. As soon as we had crawled on deck I used to take a round turn with a rope about the men, the pumps, and the mainmast, and we turned, we turned incessantly, with the water to our waists, to our necks, over our heads. It was all one. We had forgotten how it felt to be dry.

"And there was somewhere in me the thought: By Jove! this is the deuce of an adventure - something you read about; and it is my first

voyage as second mate - and I am only twenty - and here I am lasting it out as well as any of these men, and keeping my chaps up to the mark. I was pleased. I would not have given up the experience for worlds. I had moments of exultation. Whenever the old dismantled craft pitched heavily with her counter high in the air, she seemed to me to throw up, like an appeal, like a defiance, like a cry to the clouds without mercy, the words written on her stern: 'Judea, London. Do or Die.'

"O youth! The strength of it, the faith of it, the imagination of it! To me she was not an old rattletrap carting about the world a lot of coal for a freight - to me she was the endeavor, the test, the trial of life. I think of her with pleasure, with affection, with regret - as you would think of someone dead you have loved. I shall never forget her. . . . Pass the bottle.

"One night when, tied to the mast, as I explained, we were pumping on, deafened with the wind, and without spirit enough in us to wish ourselves dead, a heavy sea crashed aboard and swept clean over us. As soon as I got my breath I shouted, as in duty bound, 'Keep on, boys!' when suddenly I felt something hard floating on deck strike the calf of my leg. I made a grab at it and missed. It was so dark we could not see each other's faces within a foot - you understand.

"After that thump the ship kept quiet for a while, and the thing, whatever it was, struck my leg again. This time I caught it - and it was a saucepan. At first, being stupid with fatigue and thinking of nothing but the pumps, I did not understand what I had in my hand. Suddenly it dawned upon me, and I shouted, 'Boys, the house on deck is gone. Leave this, and let's look for the cook.'

"There was a deckhouse forward, which contained the galley, the cook's berth, and the quarters of the crew. As we had expected for days to see it swept away, the hands had been ordered to sleep in the cabin - the only safe place in the ship. The steward, Abraham, however, persisted in clinging to his berth, stupidly, like a mule - from sheer fright I believe, like an animal that won't leave a stable falling in an earthquake. So we went to look for him. It was chancing death, since once out of our lashings we were as exposed as if on a raft. But we went. The house was shattered as if a shell had exploded inside. Most of it had gone overboard - stove, men's quarters, and their property, all was gone; but two posts, holding a portion of the bulkhead to which Abraham's bunk was attached, remained as if by a miracle. We groped in the ruins and came upon this, and there he was, sitting in his bunk, surrounded by foam and wreckage, jabbering cheerfully to himself. He was out of his mind; completely and for ever mad, with this sudden shock coming upon the fag-end of his endurance. We snatched him up, lugged him aft, and pitched him head-first down the cabin companion. You understand there was no time to carry him down with infinite precautions and wait to see how he got on. Those below would pick him up at the bottom of the stairs all right. We were in a hurry to go back to the pumps. That business could not wait. A bad leak is an inhuman thing.

"One would think that the sole purpose of that fiendish gale had been to make a lunatic of that poor devil of a mulatto. It eased before

morning, and next day the sky cleared, and as the sea went down the leak took up. When it came to bending a fresh set of sails the crew demanded to put back - and really there was nothing else to do. Boats gone, decks swept clean, cabin gutted, men without a stitch but what they stood in, stores spoiled, ship strained. We put her head for home, and - would you believe it? The wind came east right in our teeth. It blew fresh, it blew continuously. We had to beat up every inch of the way, but she did not leak so badly, the water keeping comparatively smooth. Two hours' pumping in every four is no joke - but it kept her afloat as far as Falmouth.

"The good people there live on casualties of the sea, and no doubt were glad to see us. A hungry crowd of shipwrights sharpened their chisels at the sight of that carcass of a ship. And, by Jove! they had pretty pickings off us before they were done. I fancy the owner was already in a tight place. There were delays. Then it was decided to take part of the cargo out and calk her topsides. This was done, the repairs finished, cargo reshipped; a new crew came on board, and we went out -- for Bankok. At the end of a week we were back again. The crew said they weren't going to Bankok - a hundred and fifty days' passage in a something hooker that wanted pumping eight hours out of the twenty-four; and the nautical papers inserted again the little paragraph: 'Judea. Bark. Tyne to Bankok; coals; put back to Falmouth leaky and with crew refusing duty.'

"There were more delays - more tinkering. The owner came down for a day, and said she was as right as a little fiddle. Poor old Captain Beard looked like the ghost of a Geordie skipper - through the worry and humiliation of it. Remember he was sixty, and it was his first command. Mahon said it was a foolish business, and would end badly. I loved the ship more than ever, and wanted awfully to get to Bankok. To Bankok! Magic name, blessed name. Mesopotamia wasn't a patch on it. Remember I was twenty, and it was my first second mate's billet, and the East was waiting for me.

"We went out and anchored in the outer roads with a fresh crew - the third. She leaked worse than ever. It was as if those confounded shipwrights had actually made a hole in her. This time we did not even go outside. The crew simply refused to man the windlass.

"They towed us back to the inner harbor, and we became a fixture, a feature, an institution of the place. People pointed us out to visitors as 'That 'ere bark that's going to Bankok - has been here six months - put back three times.' On holidays the small boys pulling about in boats would hail, 'Judea, ahoy!' and if a head showed above the rail shouted, 'Where you bound to? - Bankok?' and jeered. We were only three on board. The poor old skipper mooned in the cabin. Mahon undertook the cooking, and unexpectedly developed all a Frenchman's genius for preparing nice little messes. I looked languidly after the rigging. We became citizens of Falmouth. Every shopkeeper knew us. At the barber's or tobacconist's they asked familiarly, 'Do you think you will ever get to Bankok?' Meantime the owner, the underwriters, and the charterers squabbled amongst themselves in London, and our pay went on. . . . Pass the bottle.

"It was horrid. Morally it was worse than pumping for life. It seemed as though we had been forgotten by the world, belonged to nobody,

would get nowhere; it seemed that, as if bewitched, we would have to live for ever and ever in that inner harbor, a derision and a byword to generations of longshore loafers and dishonest boatmen. I obtained three months' pay and a five days' leave, and made a rush for London. It took me a day to get there and pretty well another to come back - but three months' pay went all the same. I don't know what I did with it. I went to a music hall, I believe, lunched, dined, and supped in a swell place in Regent Street, and was back on time, with nothing but a complete set of Byron's works and a new railway rug to show for three months' work. The boatman who pulled me off the ship said: 'Hallo! I thought you had left the old thing. She will never get to Bankok.' 'That's all you know about it,' I said scornfully - but I didn't like that prophecy at all.

"Suddenly a man, some kind of agent to somebody, appeared with full powers. He had grog blossoms all over his face, an indomitable energy, and was a jolly soul. We leaped into life again. A hulk came alongside, took our cargo, and then we went into dry dock to get our copper stripped. No wonder she leaked. The poor thing, strained beyond endurance by the gale, had, as if in disgust, spat out all the oakum of her lower seams. She was recalked, new coppered, and made as tight as a bottle. We went back to the hulk and reshipped our cargo.

"Then on a fine moonlight night, all the rats left the ship.

"We had been infested with them. They had destroyed our sails, consumed more stores than the crew, affably shared our beds and our dangers, and now, when the ship was made seaworthy, concluded to clear out. I called Mahon to enjoy the spectacle. Rat after rat appeared on our rail, took a last look over his shoulder, and leaped with a hollow thud into the empty hulk. We tried to count them, but soon lost the tale, Mahon said: 'Well, well! don't talk to me about the intelligence of rats. They ought to have left before, when we had that narrow squeak from foundering. There you have the proof how silly is the superstition about them. They leave a good ship for an old rotten hulk, where there is nothing to eat, too, the fools! . . . I don't believe they know what is safe or what is good for them, any more than you or I.'

"And after some more talk we agreed that the wisdom of rats had been grossly overrated, being in fact no greater than that of men.

"The story of the ship was known, by this, all up the Channel from Land's End to the Forelands, and we could get no crew on the south coast. They sent us one all complete from Liverpool, and we left once more - for Bankok.

"We had fair breezes, smooth water right into the tropics, and the old Judea lumbered along in the sunshine. When she went eight knots everything cracked aloft, and we tied our caps to our heads; but mostly she strolled on at the rate of three miles an hour. What could you expect? She was tired - that old ship. Her youth was where mine is - where yours is - you fellows who listen to this yarn; and what friend would throw your years and your weariness in your face? We didn't grumble at her. To us aft, at least, it seemed as though we had been born in her, reared in her, had lived in her for ages, had never known any other ship. I would just as soon have abused the old village church at home for not being a cathedral.

"And for me there was also my youth to make me patient. There was all the East before me, and all life, and the thought that I had been tried in that ship and had come out pretty well. And I thought of men of old who, centuries ago, went that road in ships that sailed no better, to the land of palms, and spices, and yellow sands, and of brown nations ruled by kings more cruel than Nero the Roman and more splendid than Solomon the Jew. The old bark lumbered on, heavy with her age and the burden of her cargo, while I lived the life of youth in ignorance and hope. She lumbered on through an interminable procession of days; and the fresh gilding flashed back at the setting sun, seemed to cry out over the darkening sea the words painted on her stern, 'Judea, London. Do or Die.'

"Then we entered the Indian Ocean and steered northerly for Java Head. The winds were light. Weeks slipped by. She crawled on, do or die, and people at home began to think of posting us as overdue.

"One Saturday evening, I being off duty, the men asked me to give them an extra bucket of water or so - for washing clothes. As I did not wish to screw on the fresh-water pump so late, I went forward whistling, and with a key in my hand to unlock the forepeak scuttle, intending to serve the water out of a spare tank we kept there.

"The smell down below was as unexpected as it was frightful. One would have thought hundreds of paraffin lamps had been flaring and smoking in that hole for days. I was glad to get out. The man with me coughed and said, 'Funny smell, sir.' I answered negligently, 'It's good for the health, they say,' and walked aft.

"The first thing I did was to put my head down the square of the midship ventilator. As I lifted the lid a visible breath, something like a thin fog, a puff of faint haze, rose from the opening. The ascending air was hot, and had a heavy, sooty, paraffiny smell. I gave one sniff, and put down the lid gently. It was no use choking myself. The cargo was on fire.

"Next day she began to smoke in earnest. You see it was to be expected, for though the coal was of a safe kind, that cargo had been so handled, so broken up with handling, that it looked more like smithy coal than anything else. Then it had been wetted - more than once. It rained all the time we were taking it back from the hulk, and now with this long passage it got heated, and there was another case of spontaneous combustion.

"The captain called us into the cabin. He had a chart spread on the table, and looked unhappy. He said, 'The coast of West Australia is near, but I mean to proceed to our destination. It is the hurricane month too; but we will just keep her head for Bankok, and fight the fire. No more putting back anywhere, if we all get roasted. We will try first to stifle this 'ere damned combustion by want of air.'

"We tried. We battened down everything, and still she smoked. The smoke kept coming out through imperceptible crevices; it forced itself through bulkheads and covers; it oozed here and there and everywhere in slender threads, in an invisible film, in an incomprehensible manner. It made its way into the cabin, into the forecastle, it poisoned the sheltered places on the deck; it could be sniffed as high as the mainyard. It was clear that if the smoke came out the air came in. This

was disheartening. This combustion refused to be stifled.

"We resolved to try water, and took the hatches off. Enormous volumes of smoke, whitish, yellowish, thick, greasy, misty, choking, ascended as high as the trucks. All hands cleared out aft. Then the poisonous cloud blew away, and we went back to work in a smoke that was no thicker now than that of an ordinary factory chimney.

"We rigged the force pump, got the hose along, and by-and-by it burst. Well, it was old as the ship - a prehistoric hose, and past repair. Then we pumped with the feeble head-pump, drew water with buckets, and in this way managed in time to pour lots of Indian Ocean into the main hatch. The bright stream flashed in sunshine, fell into a layer of white crawling smoke, and vanished on the black surface of coal. Steam ascended mingling with the smoke, we poured salt water as into a barrel without a bottom. It was our fate to pump in that ship, to pump out of her, to pump into her, and after keeping water out of her her to save ourselves from being drowned, we frantically poured water into her to save ourselves from being burnt.

"And she crawled on, do or die, in the serene weather. The sky was a miracle of purity, a miracle of azure. The sea was polished, was blue, was pellucid, was sparkling like a precious stone, extending on all sides, all round to the horizon - as if the whole terrestrial globe had been one jewel, one colossal sapphire, a single gem fashioned into a planet. And on the luster of the great calm waters the Judea glided imperceptibly, enveloped in languid and unclean vapors, in a lazy cloud that drifted to leeward, light and slow: a pestiferous cloud defiling the splendor of sea and sky.

"All this time of course we saw no fire. The cargo smoldered at the bottom somewhere. Once Mahon, as we were working side by side, said to me with a queer smile: 'Now, if she only would spring a tidy leak - like that time when we first left the Channel - it would put a stopper to this fire. Wouldn't it?' I remarked irrelevantly, 'Do you remember the rats?'

"We fought the fire and sailed the ship too as carefully as though nothing had been the matter. The steward cooked and attended on us. Of the other twelve men, eight worked while four rested. Everyone took his turn, captain included. There was equality, and if not exactly fraternity, then a deal of good feeling. Sometimes a man, as he dashed a bucketful of water down the hatchway, would yell out, 'Hurrah for Bankok!' and the rest laughed. But generally we were taciturn and serious - and thirsty. Oh! how thirsty! And we had to be careful with the water. Strict allowance. The ship smoked, the sun blazed. . . . Pass the bottle.

"We tried everything. We even made an attempt to dig down to the fire. No good, of course. No man could remain more than a minute below. Mahon, who went first, fainted there, and the man who went to fetch him out did likewise. We lugged them out on deck. Then I leaped down to show how easily it could be done. They had learned wisdom by that time, and contented themselves by fishing for me with a chain-hook tied to a broom handle, I believe. I did not offer to go and fetch up my shovel, which was left down below.

"Things began to look bad. We put the longboat into the water.

The second boat was ready to swing out. We had also another, a fourteen-foot thing, on davits aft, where it was quite safe.

"Then behold, the smoke suddenly decreased. We redoubled our efforts to flood the bottom of the ship. In two days there was no smoke at all. Everybody was on the broad grin. This was on a Friday. On Saturday no work, but sailing the ship of course was done. The men washed their clothes and their faces for the first time in a fortnight, and had a special dinner given them. They spoke of spontaneous combustion with contempt, and implied they were the boys to put out combustions. Somehow we all felt as though we each had inherited a large fortune. But a beastly smell of burning hung about the ship. Captain Beard had hollow eyes and sunken cheeks. I had never noticed so much before how twisted and bowed he was. He and Mahon prowled soberly about hatches and ventilators, sniffing. It struck me suddenly poor Mahon was a very, very old chap. As to me, I was as pleased and proud as though I had helped to win a great naval battle. O Youth!

"The night was fine, In the morning a homeward-bound ship passed us hull down - the first we had seen for months; but we were nearing the land at last, Java Head being about 190 miles off, and nearly due north.

"Next day it was my watch on deck from eight to twelve. At breakfast the captain observed, 'It's wonderful how that smell hangs about the cabin.' About ten, the mate being on the poop, I stepped down on the main deck for a moment. The carpenter's bench stood abaft the mainmast: I leaned against it sucking at my pipe, and the carpenter, a young chap, came to talk to me. He remarked, 'I think we have done very well, haven't we?' and then I perceived with annoyance the fool was trying to tilt the bench. I said curtly, 'Don't, Chips.' and immediately became aware of a queer sensation, of an absurd delusion - I seemed somehow to be in the air. I heard all round me like a pent-up breath released - as if a thousand giants simultaneously had said Phoo! - and felt a dull concussion which made my ribs ache suddenly. No doubt about it - I was in the air,and my body was describing a short parabola. But short as it was, I had the time to think several thoughts in, as far as I can remember, the following order: 'This can't be the carpenter - What is it? - Some accident - Submarine volcano? - Coals, gas! - By Jove! we are being blown up - Everybody's dead - I am falling into the afterhatch - I see fire in it.'

"The coal dust suspended in the air of the hold had glowed dull red at the moment of the explosion. In the twinkling of an eye, in an infinitesimal fraction of a second since the first tilt of the bench, I was sprawling full length on the cargo. I picked myself up and scrambled out. It was quick like a rebound. The deck was a wilderness of smashed timber, lying crosswise like trees in a wood after a hurricane; an immense curtain of soiled rags waved gently before me - it was the mainsail blown to strips. I thought, The masts will be toppling over directly; and to get out of the way bolted on all fours towards the poop-ladder. The first person I saw was Mahon, with eyes like saucers, his mouth open, and the long white hair standing straight on end round his head like a silver halo. He was just about to go down when the sight of the main deck stirring, heaving up, and changing into splinters before his

eyes, petrified him on the top step. I stared at him in unbelief, and he stared at me with a queer kind of shocked curiosity. I did not know that I had no hair, no eyebrows, no eyelashes, that my young mustache was burnt off, that my face was black, one cheek laid open, my nose cut, and my chin bleeding. I had lost my cap, one of my slippers, and my shirt was torn to rags. Of all this I was not aware. I was amazed to see the ship still afloat, the poop-deck whole - and, most of all, to see anybody alive. Also the peace of the sky and the serenity of the sea were distinctly surprising. I suppose I expected to see them convulsed with horror. . . . Pass the bottle.

"There was a voice hailing the ship from somewhere - in the air, in the sky - I couldn't tell. Presently I saw the captain - and he was mad. He asked me eagerly, 'Where's the cabin-table?' and to hear such a question was a frightful shock. I had just been blown up, you understand, and vibrated with that experience - I wasn't quite sure whether I was alive. Mahon began to stamp with both feet and yelled at him, 'Good God! don't you see the deck's blown out of her?' I found my voice and stammered out as if conscious of some gross neglect of duty, 'I don't know where the cabin-table is.' It was like an absurd dream.

"Do you know what he wanted next? Well, he wanted to trim the yards. Very placidly, and as if lost in thought, he insisted on having the foreyard squared. 'I don't know if there's anybody alive,' said Mahon, almost tearfully. 'Surely,' he said, gently, 'there will be enough left to square the foreyard.'

"The old chap, it seems, was in his own berth, winding up the chronometers, when the shock sent him spinning. Immediately it occurred to him - as he said afterwards - that the ship had struck something, and he ran out into the cabin. There, he saw, the cabin-table had vanished somewhere. The deck being blown up, it had fallen down into the lazarette of course. Where we had our breakfast that morning he saw only a great hole in the floor. This appeared to him so awfully mysterious, and impressed him so immensely, that what he saw and heard after he got on deck were mere trifles in comparison. And, mark, he noticed directly the wheel deserted and his bark off her course - and his only thought was to get that miserable, stripped, undecked, smoldering shell of a ship back again with her head pointing at her port of destination. Bankok! That's what he was after. I tell you this quiet, bowed, bandy-legged, almost deformed little man was immense in the singleness of his idea and in his placid ignorance of our agitation. He motioned us forward with a commanding gesture, and went to take the wheel himself.

"Yes, that was the first thing we did - trim the yards of that wreck! No one was killed, or even disabled, but everyone was more or less hurt. You should have seen them! Some were in rags, with black faces, like coal-heavers, like sweeps, and had bullet heads that seemed closely cropped, but were in fact singed to the skin. Others, of the watch below, awakened by being shot out from their collapsing bunks, shivered incessantly, and kept on groaning even as we went about our work. But they all worked. That crew of Liverpool hard cases had in them the right stuff. It's my experience they always have. It is the sea that gives it - the vastness, the loneliness surrounding their dark stolid souls. Ah!

well! we stumbled, we crept, we fell, we barked our shins on the wreckage, we hauled. The masts stood, but we did not know how much they might be charred down below. It was nearly calm, but a long swell ran from the west and made her roll. They might go at any moment. We looked at them with apprehension. One could not foresee which way they would fall.

"Then we retreated aft and looked about us. The deck was a tangle of planks on edge, of planks on end, of splinters, of ruined woodwork. The masts rose from that chaos like big trees above a matter undergrowth. The interstices of that mass of wreckage were full of something whitish, sluggish, stirring - of something that was like a greasy fog. The smoke of the invisible fire was coming up again, was trailing, like a poisonous thick mist in some valley choked with dead wood. Already lazy wisps were beginning to curl upwards amongst the mass of splinters. Here and there a piece of timber, stuck upright, resembled a post. Half of a fife-rail had been shot through the foresail, and the sky made a patch of glorious blue in the ignobly soiled canvas. A portion of several boards holding together had fallen across the rail, and one end protruded overboard, like a gangway leading upon nothing, inviting us to walk the plank at once and be done with our ridiculous troubles. And still the air, the sky - a ghost, something invisible was hailing the ship.

"Someone had the sense to look over, and there was the helmsman, who had impulsively jumped overboard, anxious to come back. He yelled and swam lustily like a merman, keeping up with the ship. We threw him a rope, and presently he stood amongst us streaming with water and very crestfallen. The captain had surrendered the wheel, and apart, elbow on rail and chin in hand, gazed at the sea wistfully. We asked ourselves, What next? I thought, Now, this is something like. This is great. I wonder what will happen. O youth!

"Suddenly Mahon sighted a steamer far astern. Captain Beard said, 'We may do something with her yet.' We hoisted two flags, which said in the international language of the sea, 'On fire. Want immediate assistance.' The steamer grew bigger rapidly, and by-and-by spoke with two flags on her foremast, 'I am coming to your assistance,'

"In half an hour she was abreast, to windward, within hail, and rolling slightly, with her engines stopped. We lost our composure, and yelled all together with excitement, 'We've been blown up.' A man in a white helmet, on the bridge, cried, 'Yes! All right! all right!' and he nodded his head, and smiled, and made soothing motions with his hand as though at a lot of frightened children. One of the boats dropped in the water, and walked towards us upon the sea with her long oars. Four Calashes pulled a swinging stroke. This was my first sight of Malay seamen. I've known them since, but what struck me then was their unconcern: they came alongside, and even the bowman standing up and holding to our main-chains with the boat-hook did not deign to lift his head for a glance. I thought people who had been blown up deserved more attention.

"A little man, dry like a chip and agile like a monkey, clambered up. It was the mate of the steamer. He gave one look, and cried, 'O boys - you had better quit.'

"We were silent. He talked apart with the captain for a time - seemed to argue with him. Then they went away together to the steamer.

"When our skipper came back we learned that the steamer was the Sommerville, Captain Nash, from West Australia to Singapore via Batavia with mails, and that the agreement was she should tow us to Anjer or Batavia, if possible, where we could extinguish the fire by scuttling, and then proceed on our voyage - to Bankok! The old man seemed excited. 'We will do it yet,' he said to Mahon, fiercely. He shook his fist at the sky. Nobody else said a word.

"At noon the steamer began to tow. She went ahead slim and high, and what was left of the Judea followed at the end of seventy fathom of tow-rope - followed her swiftly like a cloud of smoke with mastheads protruding above. We went aloft to furl the sails. We coughed on the yards, and were careful about the bunts. Do you see the lot of us there, putting a neat furl on the sails of that ship doomed to arrive nowhere? There was not a man who didn't think that at any moment the masts would topple over. From aloft we could not see the ship for smoke, and they worked carefully, passing the gaskets with even turns. 'Harbor furl - aloft there!' cried Mahon from below.

"You understand this? I don't think one of those chaps expected to get down in the usual way. When we did I heard them saying to each other, 'Well, I thought we would come down overboard, in a lump - sticks and all - blame if I didn't.' 'That's what I was thinking to myself,' would answer wearily another battered and bandaged scarecrow, And, mind, these were men without the drilled-in habit of obedience. To an onlooker they would be a lot of profane scallywags without a redeeming point. What made them do it - what made them obey me when I, thinking consciously how fine it was, made them drop the bunt of the foresail twice to try and do it better? What? They had no professional reputation - no examples, no praise. It wasn't a sense of duty; they all know well enough how to shirk, and laze, and dodge - when they had a mind to it - and mostly they had. Was it the two pounds ten a month that sent them there? They didn't think their pay half good enough. No; it was something in them, something inborn and subtle and everlasting. I don't say positively that the crew of a French or German merchantman wouldn't have done it, but I doubt whether it would have been done in the same way. There was a completeness in it, something solid like a principle, and masterful like an instinct - a disclosure of something secret - of that hidden something, that gift of good or evil that makes racial difference, that shapes the fate of nations.

"It was that night at ten that, for the first time since we had been fighting it, we saw the fire. The speed of the towing had fanned the smoldering destruction. A blue gleam appeared forward, shining below the wreck of the deck. It wavered in patches, it seemed to stir and creep like the light of a glowworm. I saw it first, and told Mahon. 'Then the game's up,' he said. 'We had better stop this towing, or she will burst out suddenly fore and aft before we can clear out.' We set up a yell; rang bells to attract their attention; they towed on. At last Mahon and I had to crawl forward and cut the rope with an ax. There

was no time to cast off the lashings. Red tongues could be seen licking the wilderness of splinters under our feet as we made our way back to the poop.

"Of course they very soon found out in the steamer that the rope was gone. She gave a loud blast of her whistle, her lights were seen sweeping in a wide circle, she came up ranging close alongside, and stopped. We were all in a tight group on the poop looking at her. Every man had saved a little bundle or a bag. Suddenly a conical flame with a twisted top shot up forward and threw upon the black sea a circle of light, with the two vessels side by side and heaving gently in its center. Captain Beard had been sitting on the gratings still and mute for hours, but now he rose slowly and advanced in front of us, to the mizzen-shrouds. Captain Nash hailed: 'Come along! Look sharp. I have mail bags on board. I will take you and your boats to Singapore.'

"'Thank you! No'! said our skipper. 'We must see the last of the ship.'

"'I can't stand by any longer,' shouted the other. 'Mails - you know.'

"'Ay! ay! We are all right.'

"'Very well! I'll report you in Singapore. . . . Good-by!'

"He waved his hand. Our men dropped their bundles quietly. The steamer moved ahead, and passing out of the circle if light, vanished at once from our sight, dazzled by the fire which burned fiercely. And then I knew that I would see the East first as commander of a small boat. I thought it fine; and the fidelity to the old ship was fine. We should see the last of her. Oh the glamour of youth! Oh the fire of it, more dazzling than the flames of the burning ship, throwing a magic light on the wide earth, leaping audaciously to the sky, presently to be quenched by time, more cruel, more pitiless, more bitter than the sea - and like the flames of the burning ship surrounded by an impenetrable night.

"The old man warned us in his gentle and inflexible way that it was part of our duty to save for the underwriters as much as we could of the ship's gear. Accordingly we went to work aft, while she blazed forward to give us plenty of light. We lugged out a lot of rubbish. What didn't we save? An old barometer fixed with an absurd quantity of screws nearly cost me my life: a sudden rush of smoke came upon me, and I just got away in time. There were various stores, bolts of canvas, coils of rope; the poop looked like a marine bazaar, and the boats were lumbered to the gunwales. One would have thought the old man wanted to take as much as he could of his first command with him. He was very,very quiet, but off his balance evidently. Would you believe it? He wanted to take a length of old stream-cable and a kedge-anchor with him in the longboat. We said, 'Ay, ay, sir,' deferentially, and on the quiet let the thing slip overboard. The heavy medicine chest went that way, two bags of green coffee, tins of paint - fancy, paint! - a whole lot of things. Then I was ordered with two hands into the boats to make a stowage and get them ready against the time it would be proper for us to leave the ship.

"We put everything straight, stepped the longboat's mast for our skipper, who was to take charge of her, and I was not sorry to sit down for a moment. My face felt raw, every limb ached as if broken. I was

aware of all my ribs, and would have sworn to a twist in the backbone. The boats, fast astern, lay in a deep shadow, and all around I could see the circle of the sea lighted by the fire. A gigantic flame arose forward straight and clear. It flared fierce, with noises like the whir of wings, with rumbles as of thunder. There were cracks, detonations, and from the cone of flame the sparks flew upwards, as man is born to trouble, to leaky ships, and to ships that burn.

"What bothered me was that the ship, lying broadside to the swell and to such wind as there was - a mere breath - the boats would not keep astern where they were safe, but persisted, in a pig-headed way boats have, in getting under the counter and then swinging alongside. They were knocking about dangerously and coming near the flame, while the ship rolled on them, and, of course, there was always the danger of the masts going over the side at any moment. I and my two boat-keepers kept them off as best we could with oars and boat-hooks; but to be constantly as it became exasperating, since there was no reason why we should not leave at once. We could not see those on board, nor could we imagine what caused the delay. The boat-keepers were swearing feebly, and I had not only my share of the work, but also had to keep at it two men who showed a constant inclination to lay themselves down and let things slide.

"At last I hailed 'On deck there,' and someone looked over. 'We're ready here,' I said. The head disappeared, and very soon popped up again. 'The captain says, All right, sir, and to keep the boats well clear of the ship.'

"Half an hour passed. Suddenly there was a frightful racket, rattle, clanking of chain, hiss of water, and millions of sparks flew up into the shivering column of smoke that stood leaning slightly above the ship. The catheads had burned away, and the two red-hot anchors had gone to the bottom, tearing out after them two hundred fathom of red-hot chain. The ship trembled, the mass of flame swayed as if ready to collapse, and the fore top-gallant-mast fell. It darted down like an arrow of fire, shot under, and instantly leaping up within an oar's-length of the boats, floated quietly, very black on the luminous sea. I hailed the deck again. After some time a man in an unexpectedly cheerful but also muffled tone, as though he had been trying to speak with his mouth shut, informed me, 'Coming directly, sir,' and vanished. For a long time I heard nothing but the whir and roar of the fire. There were also whistling sounds. The boats jumped, tugged at the painters, ran at each other playfully, knocked their sides together, or, do what we would, swung in a bunch against the ship's side. I couldn't stand it any longer, and swarming up a rope, clambered aboard over the stern.

"It was as bright as day. Coming up like this, the sheet of fire facing me was a terrifying sight, and the heat seemed hardly bearable at first. On a settee cushion dragged out of the cabin, Captain Beard, with his legs drawn up and one arm under his head, slept with the light playing on him. Do you know what the rest were busy about? They were sitting on deck right aft, round an open case, eating bread and cheese and drinking bottled stout.

"On the background of flames twisting in fierce tongues above their heads they seemed at home like salamanders, and looked like a band

of desperate pirates. The fire sparkled in the whites of their eyes, gleamed on patches of white skin seen through the torn shirts. Each had the marks as of a battle about him - bandaged heads, tied-up arms, a strip of dirty rag round a knee - and each man had a bottle between his legs and a chunk of cheese in his hand. Mahon got up. With his handsome and disreputable head, his hooked profile, his long white beard, and with an uncorked bottle in his hand, he resembled one of those reckless sea-robbers of old making merry amidst violence and disaster. 'The last meal on board,' he explained solemnly. 'We had nothing to eat all day, and it was no use leaving all this.' He flourished the bottle and indicated the sleeping skipper. 'He said he couldn't swallow anything, so I got him to lie down,' he went on; and as I stared, 'I don't know whether you are aware, young fellow, the man had no sleep to speak of for days - and there will be dam' little sleep in the boats,' 'There will be no boats by-and-by if you fool about much longer,' I said, indignantly. I walked up to the skipper and shook him by the shoulder. At last he opened his eyes, but did not move. 'Time to leave her, sir,' I said, quietly.

"He got up painfully, looked at the flames, at the sea sparkling round the ship, and black, black as ink farther away; he looked at the stars shining dim through a thin veil of smoke in a sky black, black as Erebus.

"'Youngest first,' he said.

"And the ordinary seaman, wiping his mouth with the back of his hand, got up, clambered over the taffrail, and vanished. Others followed. One, on the point of going over, stopped short to drain his bottle, and with a great swing of his arm flung it at the fire. 'Take this!' he cried.

"The skipper lingered disconsolately, and we left him to commune alone for awhile with his first command. Then I went up again and brought him away at last. It was time. The ironwork on the poop was hot to the touch.

"Then the painter of the longboat was cut, and the three boats, tied together, drifted clear of the ship. It was just sixteen hours after the explosion when we abandoned her. Mahon had charge of the second boat, and I had the smallest - the 14-foot thing. The longboat would have taken the lot of us; but the skipper said we must save as much property as we could - for the underwriters - and so I got my first command. I had two men with me, a bag of biscuits, a few tins of meat, and a beaker of water. I was ordered to keep close to the longboat, that in case of bad weather we might be taken into her.

"And do you know what I thought? I thought I would part company as soon as I could. I wanted to have my first command all to myself. I wasn't going to sail in a squadron if there were a chance for independent cruising. I would make land by myself. I would beat the other boats. Youth! All youth! The silly, charming, beautiful youth.

"But we did not make a start at once. We must see the last of the ship. And so the boats drifted about that night, heaving and setting on the swell. The men dozed, waked, sighed, groaned. I looked at the burning ship.

"Between the darkness of earth and heaven she was burning fiercely

upon a disc of purple sea shot by the blood-red play of gleams; upon a disc of water glittering and sinister. A high, clear flame, an immense and lonely flame, ascended from the ocean, and from its summit the black smoke poured continuously at the sky. She burned furiously, mournful and imposing like a funeral pile kindled in the night, surrounded by the sea, watched over by the stars. A magnificent death had come like a grace, like a gift, like a reward to that old ship at the end of her laborious days. The surrender of her weary ghost to the keeping of stars and sea was stirring like the sight of a glorious triumph. The masts fell just before daybreak, and for a moment there was a burst and turmoil of sparks that seemed to fill with flying fire the night patient and watchful, the vast night lying silent upon the sea. At daylight she was only a charred shell, floating still under a cloud of smoke and bearing a glowing mass of coal within.

"Then the oars were got out, and the boats forming in a line moved round her remains as if in procession - the longboat leading. As we pulled across her stern a slim dart of fire shot out viciously at us, and suddenly she went down, head first, in a great hiss of steam. The unconsumed stern was the last to sink; but the paint had gone, had cracked, had peeled off, and there were no letters, there was no word, no stubborn device that was like her soul, to flash at the rising sun her creed and her name.

"We made our way north. A breeze sprang up, and about noon all the boats came together for the last time. I had no mast or sail in mine, but I made a mast out of a spare oar and hoisted a boat-awning for a sail, with a boat-hook for a yard. She was certainly overmasted, but I had the satisfaction of knowing that with the wind aft I could beat the other two. I had to wait for them. Then we all had a look at the captain's chart, and, after a sociable meal of hard bread and water, got our last instructions. These were simple: steer north, and keep together as much as possible. 'Be careful with that jury rig, Marlow.' said the captain; and Mahon, as I sailed proudly past his boat, wrinkled his curved nose and hailed, 'You will sail that ship of yours under water if you don't look out, young fellow.' He was a malicious old man - and may the deep sea where he sleeps now rock him gently, rock him tenderly to the end of time!

"Before sunset a thick rain-squall passed over the two boats, which were far astern, and that was the last I saw of them for a time. Next day I sat steering my cockle-shell - my first command - with nothing but water and sky around me. I did sight in the afternoon the upper sails of a ship far away, but said nothing, and my men did not notice her. You see I was afraid she might be homeward bound, and I had no mind to turn back from the portals of the East. I was steering for Java - another blessed name - like Bankok, you know. I steered many days.

"I need not tell you what it is to be knocking about in an open boat. I remember nights and days of calm when we pulled, we pulled, and the boat seemed to stand still, as if bewitched within the circle of the sea horizon. I remember the heat, the deluge of rain-squalls that kept us bailing for dear life (but filled our water cask), and I remember sixteen hours on end with a mouth dry as a cinder and a steering-oar over the stern to keep my first command head on to a breaking sea. I did

not know how good a man I was till then. I remember the drawn faces, the dejected figures of my two men, and I remember my youth and the feeling that will never come back any more - the feeling that I could last for ever, outlast the sea, the earth, and all men; the deceitful feeling that lures us on to joys, to perils, to love, to vain efforts - to death; the triumphant conviction of strength, the heat of life in the handful of dust, the glow in the heart that with every year grows dim, grows cold, grows small, and expires - and expires, too soon, too soon - before life itself.

"And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odors of blossoms, of aromatic wood, comes out of the still night - the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.

"We had been pulling this finishing spell for eleven hours. Two pulled, and he whose turn it was to rest sat at the tiller. We had made out the red light in that bay and steered for it, guessing it must mark some small coasting port. We passed two vessels, outlandish and high-sterned, sleeping at anchor, and, approaching the light, now very dim, ran the boat's nose against the end of a jutting wharf. We were blind with fatigue. My men dropped the oars and fell off the thwarts as if dead. I made fast to a pile. A current rippled softly. The scented obscurity of the short was grouped into vast masses, a density of colossal clumps of vegetation, probably - mute and fantastic shapes. And at their foot the semicircle of a beach gleamed faintly, like an illusion. There was not a light, not a stir, not a sound. The mysterious East faced me, perfumed like a flower, silent like death, dark like a grave.

"And I sat weary beyond expression, exulting like a conqueror, sleepless and entranced as if before a profound, a fateful enigma.

"A splashing of oars, a measured dip reverberating on the level of water, intensified by the silence of the shore into loud claps, made me jump up. A boat, a European boat, was coming in. I invoked the name of the dead; I hailed: Judea ahoy! A thin shout answered.

"It was the captain. I had beaten the flagship by three hours, and I was glad to hear the old man's voice again, tremulous and tired. 'Is it you, Marlow?' 'Mind the end of that jetty, sir,' I cried.

"He approached cautiously, and brought up with the deep-sea lead-line which we had saved - for the underwriters. I eased my painter and fell alongside. He sat, a broken figure at the stern, wet with dew, his hands clasped in his lap. His men were asleep already. 'I had a terrible time of it,' he murmured. 'Mahon is behind - not very far.' We conversed in whispers, in low whispers, as if afraid to wake up the land. Guns, thunder, earthquakes would not have awakened the men just then.

"Looking around as we talked, I saw away at sea a bright light traveling in the night. 'There's a steamer passing the bay,' I said. She was not passing, she was entering, and she even came close and anchored. 'I wish,' said the old man, 'you would find out whether she is English. Perhaps they could give us a passage somewhere.' He seemed nervously anxious. So by dint of punching and kicking I started one of my men into a state of somnambulism, and giving him an oar, took another and pulled towards the lights of the steamer.

"There was a murmur of voices in her, metallic hollow clangs of the engine room, footsteps on the deck. Her ports shone, round like dilated eyes. Shapes moved about, and there was a shadowy man high up on the bridge. He heard my oars.

"And then, before I could open my lips, the East spoke to me, but it was in a Western voice. A torrent of words was poured into the enigmatical, the fateful silence; outlandish, angry words, mixed with words and even whole sentences of good English, less strange but even more surprising. The voice swore and cursed violently; it riddled the solemn peace of the bay by a volley of abuse. It began by calling me Pig, and from that went crescendo into unmentionable adjectives - in English. The man up there raged aloud in two languages, and with a sincerity in his fury that almost convinced me I had, in some way, sinned against the harmony of the universe. I could hardly see him, but began to think he would work himself into a fit.

"Suddenly he ceased, and I could hear him snorting and blowing like a porpoise. I said -

"'What steamer is this, pray?'

"'Eh? What's this? And who are you?'

"'Castaway crew of an English bark burnt at sea. We came here tonight. I am the second mate. The captain is in the long-boat, and wishes to know if you would give us a passage somewhere.'

"'Oh, my goodness! I say. . . . This is the Celestial from Singapore on her return trip. I'll arrange with your captain in the morning . . . and . . . I say . . . did you hear me just now?'

"'I should think the whole bay heard you.'

"'I thought you were a shore boat. Now, look here - this infernal lazy scoundrel of a caretaker has gone to sleep again - curse him. The light is out, and I nearly ran foul of the end of this damned jetty. This is the third time he plays me this trick. Now, I ask you, can anybody stand this kind of thing? It's enough to drive a man out of his mind. I'll report him. . . . I'll get the Assistant Resident to give him the sack, by . . . See - there's no light. It's out, isn't it? I take you to witness the light's out. There should be a light, you know. A red light on the -'

"'There was a light,' I said, mildly.

"'But it's out, man! What's the use of talking like this? you can see for yourself it's out - don't you? If you had to take a valuable steamer along this God-forsaken coast you would want a light too. I'll kick him from end to end of his miserable wharf. You'll see if I don't. I will -'

"'So I may tell my captain you'll take us?' I broke in.

"'Yes, I'll take you. Good night.' he said, brusquely.

"I pulled back, made fast again to the jetty, and then went to sleep

at last. I had faced the silence of the East. I had heard some of its languages. But when I opened my eyes again the silence was as complete as though it had never been broken. I was lying in a flood of light, and the sky had never looked so far, so high, before, I opened my eyes and lay without moving.

"And then I saw the men of the East - they were looking at me. The whole length of the jetty was full of people. I saw brown, bronze, yellow faces, the black eyes, the glitter, the color of an Eastern crowd. And all these beings stared without a murmur, without a sigh, without a movement. They stared down at the boats, at the sleeping men who at night had come to them from the sea. Nothing moved. The fronds of palms stood still against the sky. Not a branch stirred along the shore, and the brown roofs of hidden houses peeped through the green foliage, through the big leaves that hung shining and still like leaves forged of heavy metal. This was the East of the ancient navigators, so old, so mysterious, resplendent and somber, living and unchanged, full of danger and promise. And these were the men. I sat up suddenly. A wave of movement passed through the crowd from end to end, passed along the heads, swayed the bodies, ran along the jetty like a ripple on the water, like a breath of wind on a field - and all was still again. I see it now - the wide sweep of the bay, the glittering sands, the wealth of green infinite and varied, the sea blue like the sea of a dream, the crowd of attentive faces, the blaze of vivid color - the water reflecting it all, the curve of the shore, the jetty, the high-sterned outlandish craft floating still, and the three boats with tired men from the West sleeping unconscious of the land and the people and of the violence of sunshine. They slept thrown across the thwarts, curled on bottom-boards, in the careless attitudes of death. The head of the old skipper, leaning back in the stern of the longboat, had fallen on his breast, and he looked as though he would never wake. Farther out old Mahon's face was upturned to the sky, with the long white beard spread out on his breast, as though he had been shot where he sat at the tiller; and a man, all in a heap in the bow of the boat, slept with both arms embracing the stem-head and with his cheek laid on the gunwale. The East looked at them without a sound.

"I have known its fascinations since: I have seen the mysterious shores, the still water, the lands of brown nations, where a stealthy Nemesis lies in wait, pursues, overtakes so many of the conquering race, who are proud of their wisdom, of their knowledge, of their strength. But for me all the East is contained in that vision of my youth. It is all in that moment when I opened my young eyes on it. I came upon it from a tussle with the sea - and I was young - and I saw it looking at me. And this is all that is left of it! Only a moment; a moment of strength, of romance, of glamour - of youth! . . . A flick of sunshine upon a strange shore, the time to remember, the time for a sigh, and - good-by - Night - Good-by . . .!"

He drank.

"Ah! The good old time - the good old time. Youth and the sea. Glamour and the sea! The good, strong sea, the salt, bitter sea, that could whisper to you and roar at you and knock your breath out of you."

He drank again.

"By all that's wonderful,it is the sea,I believe,the sea itself-or is it youth alone? Who can tell? But you here - you all had something out of life: money, love - whatever one gets on shore - and, tell me, wasn't that the best time, that time when we were young at sea; young and had nothing,on the sea that gives nothing except hard knocks - and sometimes a chance to feel your strength - that only - that you all regret?"

And we all nodded at him: the man of finance, the man of accounts, the man of law, we all nodded at him over the polished table that like a still sheet of brown water reflected our faces, lined, wrinkled; our faces marked by toil, by deceptions, by success, by love; our weary eyes looking still, looking always, looking anxiously for something out of life, that while it is expected is already gone - has passed unseen, in a sigh, in a flash - together with the youth, with the strength, with the romance of illusions.

APPENDIX B

THE TEACHING-PLANS

TEACHING-PLAN: WEST'S "SIXTEEN"

I. STAGE ONE: COMMENTS AND QUESTIONS DESIGNED TO ELICIT GENERAL RESPONSE, ATTEMPTS AT GENERAL INTERPRETATION, AND INITIAL AWARENESS OF LITERARY TECHNIQUE

A. COMMENTS

1. The story is called "Sixteen," and we'll be looking at it closely in a moment. But before we do that I'd like to ask you some general questions. There's also one point I'd like to mention. Whatever you say at the beginning shouldn't necessarily commit you, or hold you, to saying the same things later. It's possible you'll want to make different comments after we've looked at the story. It's possible you'll want to say the same things. Whatever happens, I'm hoping you'll feel free to tell me how you respond to this story and the other stories.

B. QUESTIONS

1. After this first reading, what do you think or feel about the story?

2. What is the author's major purpose in the story?

3. How does the story cause you to think or feel in these ways?

(Note: These introductory questions are to be gone over quite quickly. The purposes of the second and third questions are to begin to focus student attention on theme and on the ways a writer develops theme. The purpose of the first question is to gauge student response and thereby to determine emphases within the teaching-plan. The main purpose of the questions, however, is to get students to begin analyzing their own intellectual and emotional responses to the story.)

II. STAGE TWO: COMMENTS AND QUESTIONS DESIGNED TO ESTABLISH BASIC DETAILS OF PLOT, CHARACTER, SETTING

A. COMMENTS

1. You've made some comments about the story. Let's look at it and make sure we understand something about who the people in the story are, what they're doing, where

it takes place, and what's going on.

B. QUESTIONS

(Note: These basic details are not always clear in the minds of secondary-school students after an initial reading; without clarification, students find it difficult to discuss more complex questions. If students do not know the answers to these relatively straightforward questions, they are directed to particular lines (indicated in parentheses) in order to get them into the habit of looking at the text. Because this story is fairly short, and details of plot, character, and setting fairly obvious -- on one level, at least -- there are few such questions.)

1. At the beginning of the story, what is the situation with regard to Cress's grandfather?

   a. (lines 8-9) he will likely die before morning.

2. Why are Cress's parents hesitant to telephone her?

   a. (lines 11-15 etc) she will not want to leave college to see her grandfather.

3. What has happened to Cress since she went away to college?

   a. (lines 19-24) she has changed from being an "open and loving" daughter to a girl who resents any intrusions on her or her life at college.

4. What is Edwin known for at Woolman College?

   a. (lines 58-60) for his controversial opinions.

5. What is Cress's first decision after she is told by her father to come home?

   a. (lines 124-126) that she will not go, and that instead she will keep her date with Edwin.

6. What causes her to decide to go home after all?

   a. (lines 130-136) Edwin's disapproval.

7. What does Cress's mother tell her to do to ease the grandfather's pain?

   a. (lines 176-178) to rub his throat with ointment.

8. What does the old man notice at first and what is the subject of most of their conversation, the final talk between him and Cress?

a. (lines 201, 204, etc.) flowers.

III STAGE THREE: COMMENTS AND QUESTIONS DESIGNED TO CLARIFY THEMATIC ELEMENTS

A. COMMENTS

1. "Sixteen" starts with Cress not wanting to return home and visit her dying grandfather, but ends with a kind of family reunion. Let's have a closer look at the story now, at things that might go together or have some relation to one another, and see if we can find out what might be going on.

B. QUESTIONS

1. Cress's Initial Attitude to Age

a. Question: What is Cress's attitude, throughout most of the story, to older people?

b. Subquestions and answers:

1) There are references to what old people, other than the grandfather, in the story and what lines contain these references?

a) Swain, the college gardener (lines 78-83)
b) An old couple on the train (lines 140-142)

2) How would you describe Cress's attitude to Swain?

a) She does not regard him as having any importance or even as being really alive.

3) How would you describe Cress's attitude toward the old couple on the train?

a) Contempt for them because of their untidy appearance (line 142: ". . . anyone can be neat, if he wants to.")

(1) What evidence is there that her "contempt" for them is related to their age?

(a) None, other than that the old couple is described as being old, and it seems to be part of her attitude toward old people in general.

4) What lines describe Cress's initial attitude toward her grandfather?

a) Lines 14-15 ("'Father's liable to lose consciousness any time . . . Cress'll hate coming . . .'"); and other lines in the first section that make reference to her unwillingness to come home even though her grandfather is dying.

b) Lines 171-175 ("Her father shook his head as if with pain. 'Aren't you sorry your grandfather is dying, Cress . . .?' 'He's an old man,' Cress said obstinately. 'It's what we must expect when we grow old . . .'.").

5) What do these lines show about her attitude to her grandfather?

a) She has little sympathy or pity for her grandfather.

6) What is Cress's initial attitude toward older people?

c. Answer: She is unsympathetic toward them and contemptuous of them.

2. Reasons for Cress's Initial Attitude to Age

a. Question: What are the reasons for Cress's lack of sympathy for her grandfather's plight and for the other old people in the story?

b. Subquestions and answers:

1) What lines describe Cress's attitude toward going home because her grandfather is dying?

a) Lines 114-118 ("An old man, past eighty. He'd never been truly alive for her, never more than a rough, hot hand, a scraggly mustache that repelled her when he kissed her, an old fellow who gathered 'likely-looking' stones and kept them washed and polished, to turn over and admire. It was silly and unfair to make so much of his dying.").

b) Lines 124-125 ("It did not make sense.").

c) Lines 128-129 ("'It's silly and useless. I can't help Grandfather. It's just a convention. What good can I do him, sitting there at home?'").

d) Lines 149-150 ("'I don't see any sense in my having to come home,' she said at last. 'What good can I do Grandpa? If he's dying, how can I help?'").
e) Lines 171-175 ("Her father shook his head as if with pain. 'Aren't you sorry . . .' It's what we must expect when we grow old,' though she, of course, would never grow old.").
f) Lines 195-197 ("If they had brought her home from school because she was needed in helping to care for Grandpa, that she could understand - but not simply to be present at his death. What had death to do with her?").

2) From the foregoing lines, what are Cress's reasons for not wanting to be home with her grandfather?

a) She considers it "silly," lacking in "sense," because she can do nothing to help.
b) She considers it "unfair": the difference in their ages meant that their relationship was a distant one.
c) She considers it a "convention."
d) She cannot imagine herself one day as being old and facing death.

3) What lines describe Cress's reason for her attitude to Swain?

a) Lines 82-83 ("She felt less akin to him than to a bird or toad.").

4) What is this reason?

a) She can see no relationship between herself and someone that old.

5) What are the reasons for Cress's attitude toward old people and toward being with her grandfather at his death?

c. Answer: She has a feeling that she will never grow old and she considers the idea of having to be with someone at death silly and conventional.

3. The Change in Attitude

a. Question: What are the reasons for Cress's change in attitude toward her grandfather and other old people?

b. Subquestions and answers:

1) What change in attitude takes place toward her grandfather?

a) She begins to love, or remembers that she loves him (line 215: "The dikes about Cress's heart broke. 'Oh, Grandpa, I love you . . .'").

2) What causes her to remember this love?

a) The old man is awakened by the rubbing and touches the flowers (line 204).
b) Cress says that the flowers are for him (line 206).
c) Yellow violets were a favourite flower of the grandfather (lines 209-210).
d) He says that Cress is like her grandmother (line 211).
e) The grandfather's final word is the name of the grandmother (line 214).
f) The love of the grandfather for his wife, and the comparison, make Cress realize her own love for the grandfather.

3) What does she then go on to realize about her grandfather?

a) That he was young and loved flowers.
b) That he still loves yellow violets, as does Cress.
c) That she has much in common with her grandfather in spite of age differences.

4) From evidence in the foregoing, what does Cress probably mean by "'It's just the same.'" (line 227, the last line in the story)?

a) That youth and age are much more similar than she had thought; that young people and old people are capable of the same intensity of feeling about life; that everyone, including herself, will grow old and die.

5) What are the reasons for Cress's change in attitude toward her grandfather and other old people?

c. Answer: She realizes that she loves her grandfather, and the realization causes her to see the relationships between herself and old people.

4. The Influence of Edwin

   a. Question: In what way does Edwin influence the change in Cress's attitude?

   b. Subquestions and answers:

      1) What is it that Edwin "knew" (line 223)?

         a) Probably that seeing the grandfather would cause a change in Cress.

      2) What earlier line suggests that this is part of what he knew?

         a) Line 130 ("'He might do you some good,' Edwin said. 'Had you thought about that?'").

      3) What evidence is there that Edwin is -- or was -- unconventional?

         a) Lines 58-60 (". . . and the opinions, which had once been so embarrassingly unlike anyone else's, were now celebrated at Woolman as being 'Edwinian'.").

      4) He disagrees with Cress that going home to visit her grandfather is a convention. What does the author show by having the "unconventional" Edwin accept the convention?

         a) Perhaps that Edwin has already passed through a stage that Cress is still going through.

      5) What other evidence is there that she is in a "stage"?

         a) She loves to tease (line 52).
         b) She engages in "light talk" (line 63).
         c) She wants to "overdo it" (line 73).
         d) The many references by the parents to the change in their daughter's behaviour.

      6) In what way do lines 43-47 lead up to what Edwin "knew" would happen to Cress ("Cress . . . squatted to look into one of these crystal globes. 'Green from the grass and red from the sun,' she told him. 'The whole world right there in one raindrop.' 'As Blake observed earlier about a grain of sand,' said Edwin.")?

a) Both comments have to do with the unity of nature, or relationships within nature (rather than difference or separation, as in age differences).

7) In what way does Edwin influence the change in Cress's attitude?

c. Answer: He has apparently passed through the stage of believing in immortality, believing that he will never die (perhaps having had a similar experience with death), and he realizes that the visit with the grandfather will affect Cress for the better.

5. Parental Influence

a. Question: In what ways do Cress's parents influence her change in attitude?

b. Subquestions and answers:

1) What kind of family life has Cress had prior to coming to college?

a) All the evidence suggests a very stable family life.

2) What lines show that there is some tension between Cress and her mother?

a) Lines 151-153 ("'I was afraid that was the way you might feel about it. So was your mother.' 'Oh, Mother,' Cress burst out. 'Recently she's always trying to put me . . .'").

3) How does Cress's father handle this situation and others involving Cress's attitude to her grandfather?

a) He is upset, but says relatively little.

4) What might Cress's mother have realized when she asks Cress to rub the grandfather's throat?

a) That the touching, the physical closeness, might break down Cress's reserve.

5) In what ways do Cress's parents influence the change in attitude?

c. Answer: The stable home life, the understanding treatment of the problem, make it easier for Cress to make the change.

IV STAGE FOUR: COMMENTS AND QUESTIONS DESIGNED TO ELICIT SPECIFIC RESPONSE, INTERPRETATION, AND AWARENESS OF LITERARY TECHNIQUE

A. COMMENTS

1. You've read and we've analyzed and discussed this story by Jessamyn West. I asked you three questions at the beginning and I'm going to ask you the same questions again. You may want to say different things from what you've said before, to say different things from those we've discussed as a class, or to say the same things. Even if our analysis and discussion haven't made you any surer of why you've responded to it in a certain way, say what you think and feel. If you can point out parts of the story that show why you responded in these ways, or in ways you think the story intended, that would be better still. Have one more quick look at "Sixteen" and then we'll talk about it some more.

B. QUESTIONS

1. What is the author's major purpose in this story? In other words, what is the major theme?

a. (Note: Students are encouraged to interpret the story on their own but to provide support for their views from the text; they will not necessarily arrive at the following interpretation, which is a summary based on the thematic elements discussed in Stage Three.)

The major theme is a treatment of a girl passing through a quite common adolescent stage; she is apparently callous and indifferent, at first, toward her grandfather's dying, then comes to an awareness of what death means for older people and for her; she is helped to come to this awareness by a stable home life, and understanding parents and boy-friend.

2. How does the story cause you to think or feel in these ways?

a. Question: How does West show the reader of "Sixteen" which elements are especially important for the reader's understanding of the theme? In other words, what are some of the literary techniques used by the author?

(Note: At one stage of the development of these teaching-plans, the investigator considered including a detailed series of subquestions and answers to help students come to an understanding of literary techniques. In this story and in the other two stories, there are, as would be expected, examples of irony, symbolism, point of view, imagery, repetition or recurrence. After consideration, a decision was made to omit such questions: the plans might tend to become instruction in literary techniques rather than in close textual analysis; learning terms like "irony" is less important for students than learning to read; if it is true that a technique such as "recurrence" occurs often in all three stories, this does not mean that it will be a technique of all imaginative literature (even if it were now a basic technique, there is no surety that writers of the future will be committed to it). The decision, then, was essentially this: to encourage students to think about literary techniques but to respond freely to this question, and the final following one, rather than to require them to formulate theories -- or at least to articulate theories -- which might tend to restrict response.)

3. What do you think or feel now about the story?

TEACHING-PLAN: HEMINGWAY'S "OLD MAN AT THE BRIDGE"

I. STAGE ONE: COMMENTS AND QUESTIONS DESIGNED TO ELICIT GENERAL RESPONSE, ATTEMPTS AT GENERAL INTERPRETATION, AND INITIAL AWARENESS OF LITERARY TECHNIQUE

A. COMMENTS

1. The story you've just read is by Ernest Hemingway. You may have read other things by him and you'll probably be aware that he's a well-known American writer, now dead. We'll be spending very little time talking about Hemingway himself. We'll be concerned mainly with this story, and will be looking at it closely in a moment. But before we do that I'd like to ask you some questions about it. There are some points I'd like to remind you of. Whatever you say at the beginning shouldn't necessarily commit you, or hold you, to saying the same things later. It's possible you'll want to make different comments after we've looked at the story. It's possible you'll want to say the same things. But feel free to tell me how you respond to this story.

B. QUESTIONS

1. After this first reading, what do you think or feel about the story?

2. What is the author's major purpose in this story?

3. How does the story cause you to think or feel in these ways?

(Note: These introductory questions are as, in the first plan, to be gone over quite quickly. In the investigator's experience students will be able to contribute little at this stage. A common response is that they are not certain what to make of the story; that it has something to do with an old man, a bridge, a war, and animals; that it is very short and unlike other stories in that nothing seems to happen; that they liked it and were moved by it without quite knowing why.)

II STAGE TWO: COMMENTS AND QUESTIONS DESIGNED TO ESTABLISH BASIC DETAILS OF PLOT, CHARACTER, SETTING

A. COMMENTS

1. You've made some comments about the story. As with the first story, let's look at it and make sure we understand something about who the people in the story are, what they're doing, where it takes place, and what's going on.

B. QUESTIONS

1. What is the old man doing at the beginning of the story?

   a. (Lines 1 and 2) sitting by the side of the road.

2. What is he doing at the end?

   a. (Lines 71 and 72) sitting down again, in the same place, after having gotten up and swayed from side to side.

3. Near the beginning, what does the narrator describe as his "business"?

   a. (Lines 9 and 10) exploring the bridgehead and finding out the point of enemy advance.

4. What does he try to get the old man to do?

   a. (Lines 47 and 48) to move away from the area, to carry on up the road where there are trucks waiting.

5. What are the narrator and the soldiers waiting for?

   a. (Lines 27-29) for the enemy to appear and the battle to start.

6. What country does the battle take place in?

   a. (Lines 14, 48, 51) Spain.

III STAGE THREE: COMMENTS AND QUESTIONS DESIGNED TO CLARIFY THEMATIC ELEMENTS

A. COMMENTS

1. "Old Man at the Bridge" starts with an old man sitting by the side of a road near a bridge just before a battle, and ends with the old man still there. In between nothing much seems to happen. As we did with the first story, let's have a closer look at things that might go together or have some relation to one another, and see if we can find out what might be going on.

B. QUESTIONS

1. The War

a. Question: What war is involved in this story and what was that war about?

b. Subquestions and answers:

1) We've established that the story takes place in Spain. What line mentions one of the forces involved?

a) Line 76 (". . . Fascists were advancing . . .").

2) Some of you know that Ernest Hemingway took part in a particular war in Spain. If you didn't know that, could you place an approximate date on the war from the information in the story?

a) The peasants are using mule-drawn carts (line 4); trucks (lines 5 and 48) are aiding the evacuation of civilians; artillery (line 35) and planes (line 77) are mentioned; there is no mention of more modern weaponry.
b) The war probably takes place within the last fifty years and probably not during the period after World War II.

3) What war took place in Spain, during that time period, and in which one of the forces was known as the "Fascists"? What information do your dictionaries and books of knowledge provide that might be relevant for this story?

c. Answer: The Spanish Civil War 1936-39. The two opposing forces were sometimes referred to as the Fascists (Nationalists) and the Communists (Republicans). The Communist force was added to by volunteers from many countries who formed the International Brigade. In 1937 the Republican forces moved their capital to Barcelona, in eastern Spain. On November 18, 1938 a decisive battle was fought on the Ebro River which temporarily halted the Nationalist advance. But with the Republican army exhausted and their territory encumbered by 3,000,000 refugees, the Nationalists were able to cross the Ebro and capture Barcelona by January of 1939.

2. The Evacuation of Civilians.

a. Question: What activity are the people crossing the bridge engaged in?

b. Subquestions and answers:

1) What people are on the bridge?

a) Men, women, and children (line 3).

2) What line further describes these people?

a) Line 6 ("peasants").

3) "Soldiers" are mentioned in line 5. How are they involved in this activity?

a) They are "helping push against the spokes of the wheels" -- helping to get the carts up the steep bank just after the bridge.

4) Where are the peasants coming from?

a) San Carlos and surrounding area (line 14).

5) Where are they going?

a) Towards Barcelona (line 51); "out of it all" (line 6).

6) Why have they left San Carlos and area?

a) Because of the artillery (line 35).

7) What activity are the people engaged in?

c. Answer: They are being evacuated from the area because of the fighting.

3. The Enemy Advance

a. Question: What is the movement of the enemy?

b. Subquestions and answers:

1) Why does the narrator cross the bridge?

a) To find out the point of enemy advance (line 10).

2) What line gives information about whether the enemy forces are still advancing?

a) Line 27 (the narrator wonders how long it will be before the enemy are sighted).

3) What line gives information about the direction of the advance?

a) Line 76 (the "Fascists were advancing toward the Ebro").

4) What is the movement of the enemy?

c. Answer: The enemy forces are on the advance, and moving steadily toward the Ebro River.

4. The Position of the Republican Force

a. Question: Where are the Republican forces stationed in relation to the bridge and the river?

b. Subquestions and answers:

1) What line mentions the kind of bridge?

a) Line 2 (a "pontoon" bridge).

2) What is a pontoon bridge? How do your dictionaries define it?

a) A temporary bridge supported on pontoons, or floats, used most often for military purposes.

3) For what purpose has this bridge already been used?

a) Evacuation of civilians.

4) What lines tell on which side of the bridge are some of the Republican forces?

a) Lines 4 and 5 (the soldiers help the carts up the bank "from the bridge," the side away from the advancing enemy).

5) What is a "bridgehead"? How do your dictionaries define it?

a) A fortified post held on far side of bridge, river, or gap giving one access to enemy position.

6) Where is, and what is the purpose, of the bridgehead in line 9?

a) It is on the enemy side of the river; some of the Republican soldiers are stationed there to try to halt the enemy advance.

7) Where is the narrator?

a) He crosses the bridge, explores, then returns to the Republican side (lines 9-11).

8) Where are the Republican forces stationed in relation to the bridge and the river?

c. Answer: The narrator and some of the Republican soldiers are on the side of the river opposite from the enemy's side; some others are stationed at a post near the bridge on the enemy's side.

5. The Strategic Importance of the Bridge

a. Question: What is the importance of this bridge within this military situation?

b. Subquestions and answers:

1) If the Republican forces fail to hold the bridgehead, what will they likely do?

a) Use the bridge to retreat across the river.

2) What lines mention the kind of weaponry being used?

a) Line 35 ("artillery"); line 77 ("planes").

3) Line 77 says that planes will not be used because of the weather that day. What is the meaning of "artillery"? How do your dictionaries define it?

a) Large-caliber, mounted guns, too heavy to move by hand.

4) Why might the enemy force wish to capture the bridge?

a) To move their men and equipment across the river.

5) What do lines 26-28 ("I was watching the bridge . . . and wondering how long now it would be before we would see the enemy . . .") suggest about the direction of enemy advance?

a) They are moving not just toward the river, but toward the bridge.

6) What is the importance of this bridge within this military situation?

c. Answer: The bridge will be in the center of the fighting, the Republican forces trying to hold it and the enemy forces trying to capture it.

6. The Imminence of Battle

a. Question: How soon is the battle likely to start?

b. Subquestions and answers:

1) The narrator has scouted the point and speed of enemy advance. What lines show his attitude to, or personal estimate of, the time the battle will start?

a) Lines 28 and 29 (he is "listening all the while for the first noises that would signal . . . contact").

2) What lines show the speed or progress of the civilians being evacuated?

a) Lines 11 and 12 ("There were not so many carts now and very few people on foot . . .").
b) Lines 37-39 (the narrator watches "the far end of the bridge where a few last carts were hurrying down the slope of the bank.").
c) Lines 60 and 61 (the narrator watches "the far bank where now there were no more carts.").

3) What do these lines show?

a) The civilians have been hurrying, probably just ahead of the enemy troops, to leave the area.

4) What is shown by line 47 ("This is not a good place to stop.") and lines 69 and 70 ("'If you are rested I would go,' I urged. 'get up and try to walk now.'")?

a) The narrator considers it urgent that the old man leave immediately.

5) How soon is the battle likely to start?

c. Answer: The battle will start very soon, probably within minutes.

7. The Fate of the Old Man

   a. Question: When the narrator says in the last sentence of the story that the old man will have no more "good luck," what does this mean?

   b. Subquestions and answers:

      1) Where is the old man in relation to the bridge and the battle that is about to start?

         a) He has crossed the bridge and is sitting by the side of the road, in the center of the battle area.

      2) What lines tell whether he will move, on his own, from that spot.

         a) Lines 71 and 72 (" . . . he got to his feet, swayed from side to side and then sat down backwards in the dust.").

      3) What lines tell whether the narrator, or any of the soldiers, will move him?

         a) Line 75 ("There was nothing to do about him.").

      4) What are some probable reasons that there is nothing that can be done for him at this point?

         a) All the others, and the trucks, have gone.
         b) The battle is just about to start.

      5) What is the fate of the old man?

   c. Answer: The old man will die in the battle between the opposing forces for the bridge.

8. The Old Man's Attitude Toward Politics

   a. Question: What possible meaning has the old man's answer, "I am without politics." (line 44)?

      1) What words could we use to describe the opposite political and social philosophies that the two sides represent?

         a) Fascism and Communism, the right and the left, conservatism and liberalism.

      2) Where will the old man die, in relation to these two forces?

a) In or near the middle of the battle between the two.

3) What possible meaning has the old man's answer?

c. Answer: An old man who has no political beliefs, who favours neither Fascism nor Communism, is caught and will die in a battle between two forces representing opposing views of politics and society.

9. The Nature of the Old Man

a. Question: What kind of old man is the author portraying and what might he stand for?

b. Subquestions and answers:

1) Is there a suggestion in the title that the old man might stand for something?

a) He is not referred to as "the" old man, which would suggest a particular person.

2) What are the lines that give us information about him?

a) Line 1 ("steel rimmed spectacles and very dusty clothes").
b) Line 22 ("his black dusty clothes and his gray dusty face and his steel rimmed spectacles").

(1) If you try to visualize the old man from this information, what do you see?
(a) (Note: Student response is difficult to predict here; the impression, for the investigator, is one of deliberate vagueness of facial features that would identify the old man; the only clear element is the steel rimmed spectables, which might suggest clarity of vision.

c) Line 44 (he is seventy-six years old).
d) Line 44 (he has no political views).
e) Line 14 (he comes from the town of San Carlos).
f) Line 52 (he knows no one in the direction of Barcelona, the direction of the civilian movement).
g) Lines 37-40 (he has no family).
h) Line 17 (he takes care of animals).
i) Line 21 ("He did not look like a shepherd nor a herdsman . . .").

3) Which of this information is unusual, or not likely to be typical of old men?

a) His taking care of animals, since he does not seem to be a herdsman or shepherd.

4) From the other information, what kind of old man is the author portraying and what might he stand for?

c. Answer: The old man might represent all people who are innocent victims of wars fought for political or social causes; his features are not well-defined; he is old and tired; he has been dislocated, and is now without friends or family; he is about to die.

10. The Significance of Animals

a. Question: What, if anything, might the old man's concern for animals mean in the story?

b. Subquestions and answers:

1) What is one possible reason for the old man's taking care of animals, suggested by lines 37-40 ("'And you have no family?' . . . 'No . . . only the animals I stated.'")?

a) The animals might be a kind of substitute family for the old man.

(1) What possible additional effect does this give to the story?

(a) It increases our sympathy for the aloneness of the old man, and thus for his predicament.

(b) If the other members of his family were killed as a result of the war, it increases our awareness of the degree of suffering undergone by innocent people during the course of political and social struggles.

(c) (Note: the investigator sees the lack of family as an attempt by the author to keep the story from being a conventional "tear-jerker": bereavement, the most common and the most tragic effect of war, has often been written about.).

2) What would lead us to think that the animals probably have additional significance?

a) Lines 17-19 (the narrator does not understand when the old man says he takes care of animals, and the old man does not explain beyond repeating that he takes care of animals).
b) Line 21 (the old man does not seem to be a shepherd or herdsman).
c) Line 32 (goats, a cat, and pigeons are an unusual combination of animals to be cared for).
d) The animals are the subject of most of the conversation between the narrator and the old man, with the one word "animals" being repeated on several separate occasions.

3) What line contains the first reference to the kind of bird the old man was caring for?

a) Line 33 ("four pairs of pigeons").

4) What line contains the second reference to the birds?

a) Line 64 (the narrator asks if the old man left the "dove cage" unlocked).

(1) What does the author intend when he refers to the birds first as pigeons and then as doves? How do your dictionaries define "dove"?
(a) A bird of the pigeon family . . . a symbol of the Holy Spirit and of peace.
(b) It is possible that he intends nothing, that he knows that dove and pigeon can be used to indicate the same kind of bird, and that he uses both terms with no particular purpose in mind.
(c) It is much more likely that the author uses "dove" in the second instance so that the reader will see the birds as symbols of peace.

(2) If the foregoing is accurate, why would the author not use "dove" in both cases to make sure the reader does not miss the point?
(a) The dove is a very common symbol of peace; he might not have wanted to use a common symbol in an obvious way.

(b) The fact that the narrator, not the old man, refers to the birds as doves might show that he is becoming more aware of what the absence of peace does to people like the old man.

5) In lines 64-66, the narrator and old man agree that the birds will fly. In general, what possible additional effect does this give to the story?

a) The picture, or image, of the doves flying away from a town being shelled by artillery emphasizes the difference between the way things are and the way they should be.

6) What lines refer to the cat?

a) Line 41 ("'A cat can look out for itself . . .'").
b) Lines 55 and 56 ("'The cat will be all right, I am sure. There is no need to be unquiet about the cat.'").
c) Line 78 (" . . . cats know how to look out for themselves. . . .").

7) What possible additional meaning does this have for the story?

a) Cats do not need protection, can hunt for food, can survive in a kill-or-be-killed situation; in this sense they may be like the soldiers, like those who kill for a cause, possibly like the narrator.

8) What lines refer to the fate of the goats?

a) Lines 56 and 57 ("'There is no need to be unquiet about the cat. But the others. Now what do you think about the others?'").
b) Lines 67 and 68 (the doves will "fly. But the others. It's better not to think about the others.").

9) What line contains a similar reference to the fate of the old man?

a) Line 75 ("There was nothing to do about him.").

10) What possible additional meaning does this have for the story?

a) The goats will die; they are domestic stock and need care and protection (in the military situation of the story, at least); in this sense they may be like the peasants and like the old man, the innocent victims of political struggles.

11) What might the old man's concern for animals mean in the story?

c. Answer: The old man is "without politics" but with concern for the innocent and the helpless (the narrator is "with" politics; he asks the old man about his political views; he refers to the enemy as "Fascists"). In one way the old man is like other civilians who are dislocated and killed in this kind of war. In another way he is special, and his death is a greater tragedy, because he has been a protector of the helpless.

11. The Old Man's "Decision" To Stay

a. Question: What are possible reasons for the old man remaining at the battle site?

b. Subquestions and answers:

1) What lines refer to the old man's physical tiredness?

a) Line 8 ("he was too tired to go any farther.").
b) Lines 44-46 ("'I have come twelve kilometres now and I think now I can go no further.'").

2) What lines refer to his intention to go on despite his physical tiredness?

a) Line 49 ("'I will wait a while . . . and then I will go.'").
b) Lines 59-72 ("'If you are rested I would go,' I urged. 'Get up and try to walk now.' 'Thank you,' he said and got to his feet, swayed from side to side and then sat down backwards in the dust.").

3) What lines occur right after the old man sits down again, lines which are also his last speeches in the story?

a) Lines 73 and 74 ("'I was taking care of animals,' he said dully, but no longer to me. 'I was only taking care of animals.'").

4) What are possible reasons for the old man remaining at the battle site?

c. Answer: Physical tiredness is part of the reason for his staying where he is, but his last speech suggests that the decision has something to do with the animals. He may have realized, from the conversation, something about his predicament. He may have realized, from the attitude of the narrator, that he will die if he does not move; that the goats are in the same situation as he is; that he is tired not just physically, but tired of being a goat, tired of being herded or evacuated from place to place, tired of waiting to be led to a slaughter that will come sooner or later.

12. The Narrator's Change in Attitude

a. Question: What, if any, change takes place in the narrator's attitude toward the old man and the other civilians?

b. Subquestions and answers:

1) In the first paragraph the narrator seems to see the civilians in two ways. In what two ways does he describe them?

a) Line 3 (" . . . men, women and children were crossing it.").
b) Lines 6 and 7 (" . . . the peasants plodded along in the ankle deep dust.").

(1) What is a possible difference between these viewpoints?
(a) (Note: The impression of the investigator is that the author wishes to characterize the narrator as being of two minds about the war at the beginning of the story. He sees the refugees as individuals but he also sees them simply as members of a social class, plodding peasants, who remain passive even though the war is being fought on their behalf. They are not caught up in the spirit and glamour of the war, for example, as he is. While this intention of the author is not necessarily shown by the above lines, it does seem to be shown more clearly in subsequent passages.)

2) What is the narrator's initial reaction to the old man's statement that he takes care of animals?

   a) Lack of understanding (line 18).

3) What might be shown by the narrator's reference to his scouting activities as his "business" (line 9, "It was my business to cross the bridge . . .")?

   a) It might be that he sees war as a "dirty" business, something that must be done in spite of the immediate consequences for the peasants.
   b) It might be that he sees himself as superior to the plodding peasants, more involved.

4) What might be shown about the narrator's attitude to the war by lines 28 and 29 (he was " . . . listening all the while for the first noises that would signal that every mysterious event called contact . . .")?

   a) He seems to be looking forward to the battle, to its mystery, which might mean glamour, excitement, adventure.

5) Suppose that you know nothing of Ernest Hemingway's life. Are there suggestions in the story as to why the narrator has become involved in this war?

   a) The narrator questions the old man about his politics (line 43), suggesting that the narrator himself has political views.
   b) He refers to the enemy as "Fascists" (Line 76).
   c) He has probably joined the war because he supports the Republican-Communist cause.

6) What lines show that the narrator does not understand the old man's concern for animals at the beginning of the story?

   a) Lines 17 and 18 ("'I was taking care of animals,' he explained. 'Oh,' I said, not quite understanding.").

7) What is the topic of most of their conversation?

   a) The fate of the animals.

8) Which animals do they agree will escape, and which will die?

   a) The cat and doves will survive; the goats will die.

9) The dove is a common symbol of peace; the word "goat" is also used quite often, in combination with another word, to stand for something else. What is that expression?

   a) Scapegoat.

10) What is a scapegoat? How do your dictionaries define it?

   a) A person, group, or thing that bears the blame for the mistakes or crimes of others.

11) There have been previous suggestions in the story that the old man has come to realize that he is in much the same situation as the goats. If the author intends us to see him also as a "scapegoat," how might this be applied.

   a) The old man will be made to suffer because of a conflict between causes he does not believe in.

12) What other definitions do your dictionaries give of "scapegoat"?

   a) In the Old Testament, a goat allowed to escape when Jewish chief priest had laid sins of people upon it.

13) Where and what is the only reference to religion in the story?

   a) In the last paragraph, lines 75 and 76 ("It was Easter Sunday and the Fascists were advancing toward the Ebro.").

14) How -- or why -- did Christ die that might have some meaning for this story?

   a) He died for the sins of others.

15) Why is Easter Sunday observed?

   a) To commemorate the time Christ was resurrected, brought back from the dead.

16) What, if any change, takes place in the narrator's attitude toward the old man and the other civilians?

c. Answer: The conversation with the old man about the animals seems to have made him more aware that the war is killing not just plodding peasants, but people like the old man; that the old man's concern for animals is preferable to the lack of concern of those who fight wars for idealistic causes but treat people like animals. He seems to realize, too, that the old man is like a goat about to be slaughtered; that he and the others are scapegoats for the crimes or mistakes of others; that perhaps those crimes or mistakes are as much on his own side as on "Fascism." He seems also to see the old man as a person something like Jesus Christ; the fact that the old man will die on the anniversary of the day Jesus came back to life makes the narrator more aware of the complexity of life and of his own role in the war.

IV STAGE FOUR: COMMENTS AND QUESTIONS DESIGNED TO ELICIT SPECIFIC RESPONSE, INTERPRETATION, AND AWARENESS OF LITERARY TECHNIQUE

A. COMMENTS

1. You've read and we've analyzed and discussed this story by Ernest Hemingway. I asked you three questions at the beginning and I'm going to ask you the same questions again. As with the first story, you may want to say different things from what you've said before, to say different things from those we've just discussed as a class, or to say the same things. But if you can point out parts of the story that show that you are responding in ways that the author meant you to, it would be better still. Have a quick look at the story and we'll talk about it again.

B. QUESTIONS

1. What is the author's major purpose in this story? In other words, what is the major theme?

a. (Note: Students are encouraged to interpret the theme on their own, as they did previously, and to provide support for their views from the text; they will not necessarily arrive at the following interpretation, which is a summary based on the thematic elements discussed in Stage Three.)

The old man of Hemingway's story represents the innocent victims of political and social forces; his concern for helpless creatures shows that such forces

sometimes destroy people whose humanity is greater than that of people who fight for a cause; the river represents a line separating two extreme ideologies; the crossing of the bridge represents a decisive moment in the life of the old man; his decision to stay and die at the bridge in the middle of the two forces shows that he has come to a new awareness of the hopelessness of his own situation -- and the situations of others like him -- within this political and social situation; the narrator's new awareness of the old man's plight represents the kind of awareness the author would like the reader to come to: the narrator is less sure than he was of the glamour of combat and the rightness of the cause he fights for.

The major purpose of "Old Man at the Bridge" is to show that political and social causes continue to destroy people who have led lives superior in quality to the lives of people who support those causes.

2. How does the story cause you to think or feel in these ways?

   a. Question: How does Hemingway show the reader of "Old Man at the Bridge" which elements have additional meaning? In other words, what are some of the literary techniques used by the author?

3. What do you think or feel now about the story?

TEACHING-PLAN: CATHER'S "PAUL'S CASE"

I STAGE ONE: COMMENTS AND QUESTIONS DESIGNED TO ELICIT GENERAL RESPONSE, ATTEMPTS AT GENERAL INTERPRETATION, AND INITIAL AWARENESS OF LITERARY TECHNIQUE

A. COMMENTS

1. The story is called "Paul's Case," and we'll be looking at it closely in a moment. But before we do that I'd like to ask you some general questions about it.

B. QUESTIONS

1. After this first reading, what do you think or feel about the story?

2. What is the author's major purpose in the story?

3. How does the story cause you to think or feel in these ways?

II STAGE TWO: COMMENTS AND QUESTIONS DESIGNED TO ESTABLISH BASIC DETAILS OF PLOT, CHARACTER, SETTING

A. COMMENTS

1. You've made some comments about the story. Let's look at it and make sure we understand something about who the people in the story are, what they're doing, where it takes place, and what's going on.

B. QUESTIONS

1. In what two cities does the story take place?

   a. (Line 1) Pittsburgh and (lines 427-438) New York.

2. What reason does Paul give for his appearance at the faculty meeting?

   a. (Lines 18-19) he wants to come back to school.

3. How does the reader know that he doesn't really want to come back to school?

   a. (Lines 19-20) the story states he was lying.

4. What are some examples of Paul's misbehaviour?

   a. (Lines 28-39) recoils from accidental contact with English teacher, sits in class with hand shading eyes, looks out of window during class, makes running, humourous commentary on lessons.

5. How do the teachers interpret his smile?

   a. (Lines 52-53) they attribute it to insolence or "smartness."

6. What is the real reason for the smile?

   a. (Lines 50-51) Paul seems to feel that people might be watching him, trying to detect something; he seems to use his smile as a kind of mask behind which to hide his feelings.

7. What is Paul's out-of-school job?

   a. (Lines 83-85) usher at Carnegie Hall.

8. In the picture gallery, what works of art does he like, and what works does he dislike?

   a. (Lines 88-90) he likes Rafelli's gay studies of Paris streets, airy blue Venetian scenes and (line 94) a blue Rico.

   (Lines 96-98) he dislikes a statue or bust of Augustus Caesar and of the Venus of Milo.

9. The reader has already learned that Paul is a poorly behaved student. How does he perform his duties as usher?

   a. (Lines 110-113) he is a "model" usher, carrying messages and bringing programmes.

10. How does Paul react to the playing of the symphony?

    a. (Lines 129-130) he "loses" himself, the music seems to free some spirit within him.

11. What is Paul's reaction to the soprano soloist?

    a. (Lines 136-138) he is "intoxicated" by such personages.

12. Why is Paul reluctant to go home? There are at least three reasons.

a. (Lines 182-183) he doesn't want to be met by his father and have to explain his lateness, (lines 184-188) he doesn't like his home, (lines 196-197)he doesn't like his neighbourhood.

13. What are some of the things Paul dislikes about his home and his room?

a. (Lines 184-188) horrible yellow wallpaper, creaking bureau with greasy plush collar-box, painted wooden bed, pictures of George Washington and John Calvin, a red-worsted, framed motto, "Feed my Lambs," (line 204) kitchen odours, (lines 208-209) cold bathroom with grimy zinc tub, cracked mirror, dripping faucets.

14. What kind of people own homes on Cordelia Street?

a. (Line 192) business men of moderate means, or with an average income.

15. What are their children like?

a. (Lines 192-195) all go to Sunday school, all learn the shorter catechism, all are interested in arithmetic, all are as exactly alike as their homes.

16. How does Paul visualize his father?

a. (Lines 210-211) standing at the top of the stairs, hairy legs sticking out from his nightshirt, feet in carpet slippers.

17. Why is the young man on Cordelia Street held up as a model?

a. (Lines 273-274) he is a clerk to one of the magnates of a steel corporation, and was considered to have a good future.

18. Instead of getting help with his geometry, Paul goes where?

a. (Lines 313-317) he goes to the theatre, where he helps in the dressing room of a young actor named Charley Edwards.

19. Why does Paul decide to take a day coach rather than a Pullman?

a. (Lines 408-411) he is afraid that, in a Pullman, he might be recognized by some Pittsburgh businessman who has seen him in Denny and Carson's office.

20. Where did he get the idea to register at the Waldorf?

    a. (Lines 439-440) he had cut out descriptions of New York hotels from the Sunday papers.

21. What prompted Paul to make the trip to New York?

    a. (Lines 459-461) even though he had planned his entry into New York many times, he decides finally to make the trip when he is barred from the theatre and the concert hall.

22. How is Paul able to finance his trip?

    a. (Lines 475-485) he goes on Friday to the bank with Denny and Carson's deposit, with instructions to leave the book to be balanced. He makes out a new deposit slip, deposits the checks and keeps the thousand dollars. He returns to the office, asks for a holiday on Saturday, knowing that the book would not be returned until Monday or Tuesday and that his father would be out of town for a week.

23. Does Paul feel remorse for having stolen the money?

    a. (Lines 539-541) he wonders that there are any honest men in the world and concludes that all men struggle to attain the life he is now leading.
    b. (Lines 592-593) it was characteristic that remorse did not occur to him.

24. How does he react to thoughts of his former environment?

    a. (Lines 541-546) he doubts that Cordelia Street ever existed and considers that the businessmen who live there are "mere rivets in a machine."
    b. (Lines 563-567) he leaves the lights turned on in his bedroom so there would be no momentary doubts that he had escaped from the "yellow wallpaper," and the pictures of Washington and Calvin.

25. What effect does Paul's escapade have on his tendency to lie?

    a. (Lines 586-587) he feels not as much pressure to lie as often as he once did.

26. Describe the reactions of some of the people involved in the newspaper story about Paul's escapade.

a. (Lines 598-599, 604-605) Paul's father refunds the money and goes to New York to find him and bring him home.
b. (Lines 599-600) Denny and Carson announce that they won't prosecute.
c. (Lines 600-603) the minister and the Sunday school teacher of Paul's church announce that they will do everything possible to rehabilitate Paul.

27. How does Paul react on discovering he won't be sent to jail?

a. (Lines 607-612) he thinks that having to return to Cordelia Street, to Sunday school, to Young People's meetings, to the yellow-papered room, to damp dish towels, will be worse than going to jail.

28. Does he regret, at this point in the story, having done what he did?

a. (Line 629) he told himself over and over it had paid.
b. (Lines 635-636) he thinks to himself that he would do the same thing tomorrow.

29. What has Paul provided himself with as a means by which to bring to a close his escapade in New York?

a. (Lines 650-654) a revolver.

30. How does Paul kill himself?

a. (Lines 692-697) he throws himself in front of a train.

31. Where does Paul kill himself?

a. (Lines 665-667) somewhere between New York and Pittsburgh.

III STAGE THREE: COMMENTS AND QUESTIONS DESIGNED TO CLARIFY THEMATIC ELEMENTS

A. COMMENTS

1. Let's have a closer look at the story now, at things that might go together or have some relation to one another, and see if we can find out what might be going on.

B. QUESTIONS

1. Paul's Habit of Lying

a. Question: For what reasons does Paul habitually lie?

1) Look at lines 18-20: "When questioned by the Principal as to why he was there, Paul stated, politely enough, that he wanted to come back to school. This was a lie, but Paul was quite accustomed to lying . . ." Where in the story is there additional evidence of this habit?

   a) (Lines 215-220) Coming home late after following the German soloist to the Schenley Hotel, he decides to hide in the basement rather than face his father, and to say that, because of the rain and a lack of carfare, he had stayed the night with one of the other ushers.
   b) (Lines 294-321) Paul wants to go to the theatre, to Charley Edward's dressing room, for the Sunday night rehearsal. He tells his father that he wants to go to a friend's place to get some help with his geometry.
   c) (Lines 370-385) He shows his classmates autographed pictures of the actors and actresses in the stock company, telling the students that he is on very friendly terms with these people. He says that he dines with the Carnegie Hall soloists, and sends them flowers. He says that he postponed his trip because of his sister's illness. He tells his teachers that he has no time for geometry because he is helping his friends at the stock company.
   d) (Lines 430-436) When he registers at the Waldorf, he says that he is from Washington, that he is in New York to wait for his parents who are arriving by boat after having been travelling overseas.
   e) (Lines 481-484) He tells a lie to his employers at Denny and Carson in order to get a holiday on Saturday.

2) What reasons are given in the story for Paul's tendency to lie?

   a) (Lines 20-21) Paul finds lying "indispensable for overcoming friction."
   b) (Lines 367-370) He lies to his classmates about his friendship with actors and singers in order to convey the impression that he finds school "trivial," that he is superior to the teachers whom he regards as dull and unattractive.

c) (Lines 587-589) "He had never lied for pleasure, even at school; but to make himself noticed and admired, to assert his difference from other Cordelia Street boys . . ."

3) What kind of friction is the typical youngster first involved in?

a) Parental discipline.

4) We'd probably all like to avoid this kind of "friction" but we don't all lie the way Paul does. Let's examine the relationship between Paul and his father to see if there are any clues to explain Paul's lying. Look at lines 181-184: "The end had to come sometime; his father in his night-clothes at the top of the stairs, explanations that did not explain, hastily improvised fictions that were forever tripping him up . . ." and lines 210-212: ". . . his father, at the top of the stairs, his hairy legs sticking out of his nightshirt, his feet thrust into carpet slippers. He was so much later than usual that there would certainly be inquiries and reproaches." When Paul misbehaves, then what does his father do?

a) (Line 183) He requires explanations from Paul.
b) (Line 212) He "reproaches," or scolds, his son.

5) Is this an unusual way for a father to react? Don't most parents require their children to explain their misbehaviour, and don't most parents scold their children?

a) Students will agree that parents commonly act in this way.

6) Why, then, does Paul become an habitual liar when other youngsters don't usually react in this way?

a) The answer probably lies in the frequency with which Paul was required to explain his actions and the frequency of the reproaches.

7) Is there any evidence in the story, for example, that Paul was admonished to tell the truth more often than most youngsters? There's a picture of George Washington above his bed (line 196). Does this have any significance?

a) The cherry-tree incident, Washington "could not tell a lie." While the story does not

provide specific information about Paul's upbringing, the reader can assume that Paul's father regarded truthfulness as being very important.

8) Again, it is necessary to make some assumptions from the evidence provided. Is it common for youngsters to pretend, to play "make-believe" games?

   a) Most students will agree it is common.

9) Do you think Paul's father would be tolerant of these activities?

   a) Students will usually agree that he will lack tolerance.

10) There's a picture of John Calvin above the bed, also. Does this supply a clue with regard to the father's attitudes toward pretending and make-believe? Who was John Calvin?

   a) Calvin is the founder of Calvinism, a strict and uncompromising religion. The members of this faith believe, for example, in the concept of original sin.

11) What attitude would the father likely take toward lying, even the pretending of the very young child?

   a) He would probably regard it as being sinful.

12) Still, many children are told to tell the truth and many belong to religious families without becoming habitual liars. Other aspects of the relationship between father and son might help to explain Paul's problem. Is there any evidence in the story, for example, that there is a bond of affection between the two?

   a) There is little evidence of affection. (line 210) When Paul visualizes his father he sees him as a figure at the top of the stairs, with hairy legs, etc. (lines 304-305) Paul enjoys ushering but his father doesn't allow him to usher out of affection: "His only reason for allowing Paul to usher was that he thought a boy ought to be earning a little."

13) Lines 463-672 contain a passage with many unanswered questions: ". . . for he realized well enough that he had always been tormented by fear, a sort of apprehensive dread which, of late years, as the meshes of the lies he had told closed about him, had been pulling his body tighter and tighter. Until now, he could not remember a time when he had not been dreading something. Even when he was a little boy, it was always there -- behind him, or before, or on either side. There had always been the shadowed corner, the dark place into which he dared not look, but from which something seemed always to be watching him -- Paul had done things that were not pretty to watch he knew." What has Paul always been dreading? What is the shadowed corner? Who or what is the something that seemed always to be watching him? What had he done that isn't pretty to watch?

a) Since the "apprehensive dread" is related to his habit of lying, it seems reasonable to assume that the "shadowed corner" represents feelings of guilt that Paul himself is no longer conscious of. He is conscious of dreading something, but he doesn't understand the origins of his fear. The "something" that is always watching him probably represents the ever-watchful father who is ready to reproach his son for any evidence of misbehaviour.

14) What things has Paul done that aren't pretty to watch? Does the story provide any examples of Paul's misdeeds that could be considered ugly or repulsive?

a) None.

15) It's quite possible that Paul has done these things, but there's another possibility. What is it?

a) It's also possible that, because Paul has been made to feel guilty and sinful so often, he may look upon his own actions in a worse light than other boys would. It's probable that some students have been cruel to small animals or insects at one time or another; this kind of behaviour is reasonably common to youngsters during certain stages of their lives. Most youngsters pass through it and don't continue being cruel to animals or people.

16) If Paul had ever done this kind of thing, how would he look upon his behaviour?

a) Probably as very sinful and evil. The reader is not completely sure, then, whether Paul has done "ugly" things, or whether he's obsessed with guilt whatever he does.

17) After Paul goes to New York, a change takes place in regard to his habit of lying. See if you can find the passage that indicates this change.

a) (Lines 586-590) "The mere release from the necessity of petty lying, lying every day and every day, restored his self-respect . . . and he felt a good deal more manly, more honest . . ."

18) Has Paul changed for the better, then?

a) Not really. Paul is living a lie now, since he is in New York on stolen money and under false pretences, so he is merely released from the necessity of petty lying.

c. Answer: Paul lies habitually as a reaction against constant admonishments to be truthful and against the sense of sin which his father probably instilled in the boy. He lies "not for pleasure" but "to make himself noticed and admired . . ." (lines 587-589). He probably lies, then, partly in order to make up for a lack of admiration and affection from the father.

2. Paul's Misbehaviour

a. Question: What are the reasons for Paul's misbehaviour?

b. Subquestions and answers:

1) At school, Paul's misbehaviour takes what forms? What does he do?

a) (Lines 23-24) "Disorder and impertinence were among the offences named . . ."
b) (Lines 36-39) "In one class he habitually sat with his hand shading his eyes; in another, he always looked out the window during the recitation; in another he made a running commentary on the lecture, with humourous intent."
c) (Lines 380-383) "Matters went steadily worse with Paul at school . . . he mentioned once

or twice that he had no time to fool with theorems . . ."

2) Why does he do these things? In lines 380-383 the author provides a clue which helps to explain this kind of behaviour.

   a) "In the itch to let his instructors know how heartily he despised them, and how thoroughly he was appreciated elsewhere, he mentioned once or twice that he had no time to fool with theorems . . ."

3) Is Paul's assessment of the situation accurate? Is he appreciated elsewhere and if so where?

   a) Yes, at the concert hall and the theatre.

4) How do we know he is appreciated in these places?

   a) (Lines 110-115) At the concert hall he is regarded as a model usher and the patrons think of him as a charming boy. (Line 319) At the theatre Charley Edwards finds him "useful".

5) Why is it that he is a model usher when he is so far from being a model student? Is he seriously interested in music or the theatre as a career?

   a) No, he isn't. (lines 353-362) "He had no desire to become an actor, any more than he had to become a musician. He felt no necessity to do any of these things; what he wanted was to see, to be in the atmosphere, float on the wave of it, to be carried out, blue league after league, away from everything."

6) Why does he usher, then, and why does he spend time at the theatre?

   a) It provides him with a means of escape from the kind of life he has at home and in school.

7) Even if it's true that he is appreciated, is it true that he's thoroughly appreciated?

   a) (Lines 388-391) No. When Paul is put to work at Denny and Carson's, the manager at Carnegie Hall and Charley Edwards agree not to see the boy again.

8) Why, then, is he so anxious to show the teachers that he is appreciated?

   a) He doesn't think much of his teachers; they aren't as glamourous and as important, in Paul's view, as actors and musicians. And a boy like Paul, who wasn't really appreciated even by his own father, would probably want to convince others of his importance.

9) While much of this behaviour is Paul's fault, should the teachers accept any of the blame? Paul "despises" the teachers and considers school to be "trivial." Let's look at some of the examples given in the story to see whether the author is suggesting anything about Pittsburgh's educational system. What examples of schoolwork are provided?

   a) (Line 29) synopsis of a paragraph.
   b) (Line 33) recitations.
   c) (Line 34) lectures.
   d) (Line 383) theorems.
   e) (Lines 366-367) pitiful seriousness about prepositions that govern the dative.

10) Considering Paul's interests, is he likely to want to become involved in this kind of work? What courses would you think he might be interested in?

   a) Music, art, and drama are more likely to interest him.

11) Are there any courses of this kind offered in Pittsburgh High School?

   a) (Line 64) There is a drawing-master.

12) Is there any evidence that Paul did well in this art class?

   a) (Lines 70-75) No. He falls asleep at the drawing board. The teacher doesn't mention anything about Paul doing good work.

13) How do you explain that Paul goes to the picture gallery in Carnegie Hall, and that he must go there often since some pictures are favourites of his?

a) Paul's interest in art is not a genuine interest. He likes works of art in the same way he likes music and theatre - they provide him with a means of escape: (line 94) "After a while he sat down before a blue Rico and lost himself." This helps to explain his preferences for certain works: (lines 86-87) "gay studies of Paris streets" and "airy blue Venetian scenes" help him to visit other places in his imagination. (Lines 96-97) A model of Augustus Caesar (a person of authority) might remind him of the authority of parents and teachers, etc.

14) Is it likely that Paul would have behaved or done well in school if other courses had been available?

a) No, he would have remained the same regardless of the kinds of courses offered.

15) Paul's teachers know that he's a trouble-maker, but do they understand the seriousness of his problems? Why does the author use the term "misdemeanors" in line 2 to describe Paul's misbehaviour?

a) A misdemeanor is a relatively minor offense, Paul's troubles are serious ones. The author uses the term to show that the faculty has little understanding of Paul's case.

16) In lines 50-53, how do the teachers interpret Paul's smile?

a) They regard it as evidence of "insolence."

17) What is the real reason for his smile?

a) (Lines 50-51) Paul was always smiling, feeling that people might be watching him and trying to detect something.

18) At the faculty meeting, Paul is wearing a red carnation. What does this flower represent for the teachers?

a) (Lines 41-42) They regard it as an indication of his flippant attitude.

19) What does it actually signify? What does it mean to Paul?

a) Paul probably wears it because it is beautiful in a way that his own environment isn't. (Lines 331-333) "Perhaps it was because, in Paul's world, the natural always wore the guise of ugliness, that a certain element of artificiality seemed to him necessary in beauty."

20) Is there any evidence that the teachers misinterpret Paul's problems? What do some of them think is the cause of his over-active imagination?

a) (Lines 349-350) "Several of Paul's teachers had a theory that his imagination had been perverted by garrish fiction; but the truth was he scarcely ever read at all."

21) The teachers feel that Paul's whole attitude is (lines 40-41) "symbolized by his shrug and his flippantly red carnation flower . . ." (lines 138-142) Paul sees a German woman wearing a satin gown and a tiara. He regards her as a very glamourous person when in fact she is middle-aged and the mother of many children. Do you see any discrepancy in these two attitudes?

a) The teachers blame Paul for his various offences without really understanding what his problems are. At the same time, they are guilty of the same deficiency Paul possesses: they can't separate appearance and reality; they can't see beneath the surface of things.

22) Are the teachers to blame for Paul's misbehaviour? We know that Paul has problems which existed before he came to high school (his lying, for example). Is there any sense, then, in which the teachers might be partly to blame for what happens to Paul?

a) The teachers must accept some of the responsibility for Paul's case in that they fail to understand the nature of his problems.

23) Who else exhibits a similar failing?

a) (Lines 3-4) Paul's father confesses his "perplexity" about his son.

b) (Lines 387-397) "The upshot of the matter was that the Principal went to Paul's father, and Paul was taken out of school and put to work. The Manager at Carnegie Hall was told to get another usher in his stead; the doorkeeper at the theatre was warned not to admit him to the house; and Charley Edwards remorsefully promised the boy's father not to see him again. The members of the stock company . . . agreed with the faculty and with his father, that Paul's was a bad case."

24) In what way does this lack of understanding contribute directly to his theft of the money and ultimately to his suicide?

a) (Lines 459-461) ". . . when they had shut him out of the theatre and the concert-hall . . . the whole thing was virtually determined."

c. Answer: Paul misbehaves in an attempt to show that he is indeed appreciated even though he is not. He wishes to escape from an environment that he considers ugly and shows interest only in activities that give him a means of escape from the ugliness. All the people that come into contact with Paul realize that he has problems, but no one makes a serious effort to discover the reasons for them.

3. Paul's Inability to Differentiate Between Appearance and Reality

a. Question: In what ways is Paul unable to differentiate between appearance and reality?

b. Subquestions and answers:

1) What is Paul's reaction to the appearance of the soprano soloist?

a) (Lines 136-137) ". . . [he] gave himself up to the peculiar intoxication such personages always had for him."

2) For what reasons did Paul put her into this category?

a) Her appearance: (lines 140-142) ". . . she wore a satin gown and a tiara, and she had that indefinable air of achievement, that world-shine upon her . . ."

Her accomodation at the Schenley Hotel: (Lines 153-155) "All the actors and singers of any importance stayed there when they were in Pittsburgh . . ."
The attitude of the conductor: (lines 159-162) "At last the singer came out, accompanied by the conductor, who helped her into her carriage and closed the door with a cordial auf wiedersehen - which set Paul to wondering whether she were not an old sweetheart of his?"

3) What is the soloist really like?

   a) (Lines 138-140) "The soloist chanced to be a German woman, by no means in her first youth, and the mother of many children . . ."

4) Is it likely that there is any foundation for Paul's assessment of her relationship with the conductor?

   a) No, he is probably only showing the normal courtesy given to a guest artist.

5) Is Paul aware of these facts about the soloist?

   a) No, her appearance "blinded Paul to any possible defects." (line 142).

6) What is Paul's reaction to the arrival of his English teacher at the concert?

   a) He did not think she belonged: (lines 122-124) "Paul was startled for a moment, and had the feeling of wanting to put her out; what business had she here among all these fine people and gay colours?"

7) On what does Paul base his judgment?

   a) Her appearance: (lines 124-125) "He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such togs.

8) Is there any evidence to support Paul's assessment?

   a) There is no evidence in the story one way or the other as we only have Paul's opinion and we know that he judges her by appearance only and does not bother to consider her interest in music or her reasons for coming.

9) What is Paul's reaction to the rich magnates of the steel industry?

   a) (Lines 291-295) ". . . he rather liked to hear these legends of the iron kings . . . and he was interested in the triumphs of cashboys who had become famous . . ."

10) What aspects of their lives interested him?

   a) (Lines 292-293) ". . . palaces in Venice, yachts on the Mediterranean, and high play at Monte Carlo . . ."

11) What evidence is there in the story that there is more to success than this?

   a) (Lines 284-287) "The young man was relating how his chief, now cruising in the Mediterranean, kept in touch with all details of the business, arranging his office hours on his yacht just as though he were at home, and 'knocking off work enough to keep two stenographers busy.'" There is also the example of the residents of Cordelia Street who work in the steel industry but do not live in luxury. They are ambitious but do not have much chance of becoming "iron kings" themselves.

12) Does Paul accept the reality of this situation?

   a) No, (line 299) ". . . he had no mind for the cash-boy stage." He wanted the success and the wealth but was not willing to work for it so he stole the money.

13) What did Paul tell the boys at school about his relationship with the actors at the stock company and the guest soloists at the concert hall?

   a) (Lines 370-374) "He had autographed pictures of all the members of the stock company which he showed his classmates, telling them the most incredible stories of his familiarity with these people, of his acquaintance with the soloists who came to Carnegie Hall, his suppers with them and the flowers he sent them."

14) What did Paul tell his teachers about his relationship with the stock company?

a) (Lines 382-386) ". . . he mentioned once or twice that he had no time to fool with theorems . . . he was helping the people down at the stock company; they were old friends of his."

15) What is Paul's real relationship with the soloists at the concert hall?

a) He had no relationship with them; he merely admired them from a distance.

16) What is Paul's real relationship with the stock company?

a) He is an "acquaintance" of Charley Edwards'; not really a friend. He is "useful" to Edwards "who could not afford to employ a dresser." (line 319).

17) Does Paul know he is lying or does he believe these fantasies?

a) He knows he is lying but he very much wants to believe the things he says.

18) How does Paul try to make these fantasies become true?

a) He tries to make himself useful at the theatre.
(lines 147-150) "During the last number he withdrew and . . . slipped out the side door where the singer's carriage stood. Here he began pacing rapidly up and down the walk, waiting to see her come out."
(lines 162-169) "Paul followed the carriage over to the hotel, walking so rapidly as not to be far from the entrance when the singer alighted and disappeared behind the swinging glass doors . . ."

19) Does Paul succeed at all in his attempts to make the fantasies real?

a) They exist only in his imagination but they seem real to him. (lines 165-169) "In the moment that the door was ajar, it seemed to Paul that he, too, entered. He seemed to feel himself go after her up the steps, into the warm, lighted building . . ."

20) We have already decided that Paul's interests are music, art, and drama and that he enjoys them because they provide a means of escape. How does painting provide a means of escape?

a) The paintings Paul enjoys are of places far away from Pittsburgh: (lines 88-89) " . . . gay studies of Paris streets and an airy blue Venetian scene or two . . ." He probably likes to imagine himself in these places and he "loses himself" in that dream.

21) What other evidence is there in the story of Paul's desire to travel to foreign places?

a) (Lines 287-290) "His father told, in turn, the plan his corporation was considering of putting in an electric railway plant at Cairo. Paul snapped his teeth; he had an awful apprehension that they might spoil it all before he got there."
(lines 374-377) ". . . he would bid all the boys goodbye, announcing that he was going to travel for a while; going to Naples, to California, to Egypt."

22) How does music provide Paul with a means of escape?

a) He lost himself in the music that seemed to free his spirit from everyday life.

23) What other aspects of the concert hall allow Paul to fantasize?

a) (Lines 115-117) "As the house filled, he grew more and more vivacious and animated . . . It was very much as though this were a great reception and Paul were the host."

24) What is the reality of Paul's position in the concert hall?

a) He is only an usher and, although he does his job well, he is expendable and the manager simply replaces him when he is forbidden to continue working there.

25) We have already discussed Paul's real and imagined roles at the stock company. What is the company's reaction to his ban from the theatre?

a) Charley Edwards is remorseful but, from evidence in the story, it is likely that his remorse is a result of losing free help. The other members of the company are amused and agree that "Paul's case was a bad one." (line 397).

26) What is the truth about the actresses in the stock company?

a) (Lines 393-394) "They were hard working women, most of them supporting indolent husbands or brothers . . ."

27) Is this the way Paul sees them?

a) No, to him they are romantic characters.

28) What other attraction do the theatre and the concert hall have for Paul?

a) (Lines 322-327) "It was at the theatre and at Carnegie Hall that Paul really lived; the rest was but a sleep and a forgetting. This was Paul's fairy tale, and it had for him all the allurement of a secret love. The moment he inhaled the fussy, painty, dusty odour behind the scenes, he breathed like a prisoner set free, and felt within him the possibility of doing and saying splendid, brilliant things."

29) What was Paul's reaction to the removal of these opportunities to fantasize?

a) He decided to run away to New York.

30) Why did Paul choose New York?

a) We have already mentioned that it seemed to him more glamourous than Pittsburgh with more opportunities for the good life.

31) Where did Paul get his image of New York?

a) He may have been influenced by Charley Edwards, with whom he discussed his plans. The residents of Cordelia Street may have mentioned New York in their stories about the "iron kings" but he was also influenced by the newspapers: (lines 439-441) ". . . in his scrapbook at home there were pages of descriptions about New York hotels, cut from the Sunday papers."

32) Is Paul's image of New York true?

a) There were more cultural facilities and opportunities for the good life but New York was also an industrial city and probably had many streets like Pittsburgh's Cordelia Street.

33) What is Paul's concept of the good life?

a) Paul's actions in Pittsburgh and New York give a good picture of what he considered the good life. We saw from the description of his clothes at the faculty meeting (lines 5-9) that dress was important to Paul. This is reiterated in New York with the list of his purchases (lines 422-424).
Accommodation is also important. His early admiration of the Schenley Hotel in Pittsburgh (lines 151-158) is paralleled by his choice of the Waldorf in New York where he enjoyed "a sleeping-room, sitting-room and bath"(lines 435-436).
Gracious dining, as imagined at the Schenley Hotel (lines 169-171), was another of Paul's impression of the good life that he tried in New York (lines 533-537): "When he reached the dining room he sat down at a table near a window. The flowers, the white linen, the many-coloured wine glasses, the gay toilettes of the women, the low popping of corks, the undulating repetitions of the 'Blue Danube" from the orchestra, all flooded Paul's dream with bewildering radiance."
His drive in a hired carriage on Fifth Avenue (lines 497-506) and his attendance at the Opera (lines 554-555) are also reflections of his admiration of the opera singers carriage in Pittsburgh and his opinion of the patrons he served at Carnegie Hall.
Above all money was the key to the good life: (lines 647-649) ". . . money was everything, the wall that stood between all he loathed and all he wanted."

34) Where did Paul get this image of the good life?

a) The stories told on Cordelia Street on Sunday afternoons (lines 284-295) of the "iron kings" helped to form Paul's concept of the good life. His observation of the wealthy at places like

Carnegie Hall and the Schenley Hotel impressed him. The Sunday paper also influenced him as he gained his knowledge of New York hotels from the papers and of dining from "the supper-party pictures of the Sunday supplement." (lines 169-171).

35) It seems, then, that Paul achieved his goals when he went to New York. He lead the good life of which he had dreamed. Did he, in fact, make his fantasies become real?

a) Not really. As we have already seen his whole life in New York was a lie or a fantasy. He lied to acquire the means to get there and he lied about his identity while there (lines 431-433: "He registered from Washington; said his mother and father had been abroad, and that he had come down to await their arrival by steamer.")
Also he knew that this was a very temporary arrangement. He would inevitably be found out and his pretence at the good life would end (lines 650-654: ". . . he had thought of that on his first glorious day in New York, and had even provided a way to snap the thread. It lay on his dressing table now . . . but the shiny metal hurt his eyes . . .")
Even while it was happening, it was still a dream. Lines 535-537 describe his first meal in the Waldorf dining-room as a "dream with bewildering radiance."

36) What do we know about Paul's concept of beauty that shows his inability to accept reality?

a) (Lines 331-333) "Perhaps it was because, in Paul's world, the natural always wore the guise of ugliness, that a certain element of artificiality seemed to him necessary in beauty."

37) What is Paul's concept of his own behaviour?

a) (Lines 471-472) " . . . and Paul had done things that were not pretty to watch, he knew."

38) We have already discussed this point and decided that there is no real evidence in the story of behaviour of this kind. In fact, his actions at school are described merely as "misdemeanors."

What does this say about Paul's ability to assess his own behaviour?

a) His exaggerated idea of his own sinfulness prevents him from accurately judging his actions. They are more terrible in his imagination than in reality but it is the imagined sins that torment him.

39) It is said that as a person dies, his whole life passes before his eyes. What images does Paul see as he jumps to his death?

a) (Lines 690-700) "There flashed through his brain, dearer than ever before, the blue of Adriatic water, the yellow of Algerian sands."

40) Are these scenes from Paul's life?

a) Not from his real life but from the life of fantasy that he lived in his imagination.

41) Lines 697-699: "As he fell, the folly of his haste occurred to him with merciless clearness, the vastness of what he had left undone." Does this indicate a regret on Paul's part for his suicide?

a) His regret is for missing the fantasy life that he desired. He does not regret the loss of his real life.

c. Answer: Paul judges people by appearance only and fails to see what they are really like. He fantasizes about his relationships with people and about his own importance. He tries to escape the reality of his situation by dreaming of foreign places and he loses himself in these dreams. He accepts the appearance of success without wanting the reality of working for it. He cannot even accurately assess his own behaviour as his imagined sins seem more real to him. He tries to live his fantasies in New York and, when he fails, he kills himself.

4. The Influence of Society on Paul's Behaviour

a. Question: How does society influence Paul's behaviour?

b. Subquestions and answers:

1) We know that the story takes place in Pittsburgh and New York. Is there any significance in the

author's choice of these two cities? What does Pittsburgh mean?

a) Pittsburgh is a manufacturing city in Pennsylvania, an industrial city, steel-town, a "burgh," smoke-filled, grimy, lacking in cultural or recreational facilities (some sports minded students might associate it with the football Steelers or the baseball Pirates).

2) Considering Paul's reaction to Pittsburgh, which of the various meanings associated with the city might the author have in mind?

a) Steel-town, burgh, etc.

3) What does New York mean to people?

a) While it is also an industrial centre, it has a reputation as one of the more glamourous, more exciting cities in North America.

4) How do we know from the story that Paul is aware of his reputation? What hotel does he stay at and where does he buy jewellery?

a) He stays at the Waldorf and shops at Tiffany's.

5) Why does the author choose Pittsburgh and New York?

a) Paul is unhappy in Pittsburgh but thinks that, in New York, he'll find some kind of happiness. Knowing something about these two cities, the reader can understand these reactions. And this knowledge also alerts the reader to the possibility that having to live in a heavily industrialized city might have contributed to Paul's troubles and problems.

6) Let's look at the passage which describes Paul's neighbourhood to see whether this kind of environment does have an effect on Paul: (lines 190-196) "Is was a highly respectable street, where all the houses were exactly alike, and where businessmen of moderate means begot and reared large families of children, all of whom went to Sabbath School, and learned the shorter catechism, and were interested in arithmetic; all of whom were as exactly alike as their homes, and of a piece with the monotony in which they lived."

To what class in society did Paul's family belong?

a) The middle class: " . . . businessmen of moderate means . . ." (line 192).

7) What words describe the kind of life they lead?

a) Monotonous, conformist.

8) Why would they want to conform, to live in similar houses, and so on? Why do they want their children to conform (lines 250-253: "They occasionally looked over the multitude of squabbling children, listening affectionately to their high-pitched, nasal voices, smiling to see their own proclivities reproduced in their offspring . . .")?

a) The parents of this class and neighbourhood want their children to make a career in the steel industry.

9) What evidence is there of this?

a) (Lines 267-275) "Today Paul's father . . . was talking to a young man . . . who was daily held up to Paul as a model . . . He was a clerk to one of the magnates of a great steel corporation, and was looked upon in Cordelia Street as a young man with a future."

10) How do we know that it's important to conform to have a future in the steel industry?

a) (Lines 275-283) "There was a story that . . . he had been a trifle dissipated but . . . . he had taken his chief's advice, oft reiterated to his employees, and at twenty-one had married the first woman whom he could persuade to share his fortunes. She happened to be an angular schoolmistress, much older than he, who also wore thick glasses, and who had now borne him four children, all near-sighted like herself."

11) What kinds of conformity are particularly important?

a) Living in similar houses, going to the same church, having large families, doing well in arithmetic.

12) The young man is regarded as having a good "future."

What do these middle-class businessmen think a good future consists of?

a) Being successful in the industry, having an important position, making money in order to enjoy the good things in life.

13) What are the good things in life, in their view?

a) Having "palaces in Venice," "yachts on the Mediterranean," and being able to gamble at Monte Carlo. (lines 292-294)

14) Do you see any relationship between this view of life and Paul's view?

a) This middle-class view of the world is just about as romantic, just about as much fantasy, as are some of Paul's imaginings.

15) Paul is mistaken in thinking that he can find happiness in a dream-world. Are the adults right in thinking that success and money will bring happiness? Consider this passage: (lines 284-289) "The young man was relating how his chief, now cruising in the Mediterranean, kept in touch with all the details of the business, arranging his office hours on his yacht just as though he were at home, and 'knocking off work enough to keep two stenographers busy.'"

a) This passage is the author's attempt to indicate something more like the reality of the middle-class "future," the unwillingness or inability after a lifetime of struggling for success, to enjoy one's leisure time.

16) Why, then, does Cather describe the lives of these "businessmen of moderate means?"

a) She's probably trying to indicate the degree to which Paul's own values, or his general attitudes toward life, have been shaped by the values of the social group to which he belongs.

17) Let's look a little more closely at Paul's reaction to these values. We've seen that the residents of Cordelia Street value money and success (line 254: much of their conversation centres on "legends of the iron kings"). And we've seen that they

consider thrift and ambition to be important characteristics (lines 299-304: " . . . his father, on principle, did not like to hear requests for money . . . He was not a poor man, but he had a worthy ambition to come up in the world."). Does Paul reject the notion that money is all important?

a) No. (lines 647-649) "He had not a hundred dollars left; and he knew now, more than ever, that money was everything. The wall that stood between all he loathed and all he wanted."

18) Does he reject thrift and ambition?

a) Yes. He steals money. He works as an usher not so much for the wages as for the chance to escape from his home and neighbourhood.

19) Is there evidence in the story that Paul's interest in money is in fact a result of the values held by the people of Cordelia Street?

a) (Lines 291-295) Paul likes to hear stories of the iron kings, but he doesn't want to become a "cash-boy," or an office boy, and work his way up.

20) Lines 169-171: "He reflected upon the mysterious dishes that were brought into the dining-room, the green bottles in buckets of ice, as he had seen them in the supper-party pictures of the Sunday supplement." Is there additional evidence here to explain Paul's interest in money?

a) The Pittsburgh newspapers also emphasize that the good life is one of luxury.

21) Paul accepts some of the values of his social class and rejects others. All over the world young people are in revolt, while some are rebelling against the kind of world adults have created and while some argue that middle class values are dishonest, others probably rebel because they can't adjust, for various reasons, to life as it is. To which group do you think Paul belongs?

a) The second.

22) What evidence is there that he belongs to the second group?

a) He values money above all else.

23) Is there any additional evidence that Paul isn't aware that the values of society are deficient? What comments can you make about these passages?
Lines 408-417: "[Paul] had made the all-night journey in a day coach because he was afraid if he took a Pullman he might be seen by some Pittsburgh businessman . . . the little clay-bespattered Italians were still sleeping, the slatternly women across the aisle were in open-mouthed oblivion, and even the crumby, crying babies were for the time stilled. Paul settled back to struggle with his impatience as best he could."
Lines 117-125: "Just as the musicians came out to take their places, his English teacher arrived with cheques for seats which a prominent manufacturer had taken for the season . . .. What business had she here among all these fine people . . .. He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such togs."

a) In the first passage, there is no evidence that Paul is aware of, or concerned about, the fact that there is a class structure in Pittsburgh. While businessmen travel first-class and immigrants travel second-class, Paul's only reaction is one of impatience to get to New York. In the second passage, Paul comes through as something of a snob; if he has any sympathies at all, they are for the upper class.

24) When (lines 349-350) Paul's teachers surmise that his "imagination had been perverted," they're probably right. Paul wants to live a life of wealth and luxury without working for it. What do the following passages indicate about society's influence on Paul's behaviour?

Lines 442-444: " . . . there was but one detail in his mental picture that the place did not realize, so he rang for the bell-boy and sent him down for flowers."
Lines 331-333: "Perhaps it was because, in Paul's world, the natural always wore the guise of ugliness, that a certain element of artificiality seemed to him necessary in beauty."
Lines 184-185: " . . . his upstairs room and its horrible yellow wallpaper, the creaking bureau with the greasy plush collar-box . . ."

Lines 200-206: "The moment he turned into Cordelia Street he felt the waters close above his head. After each of these orgies of living, he experienced all the physical depression which follows a debauch; the loathing of respectable beds, of common food, of a house permeated by kitchen odours; a shuddering repulsion for the flavourless, colourless mass of every-day existence, a morbid desire for cool things and soft lights and fresh flowers."

a) Paul's sense of what is attractive or beautiful seems to have been influenced by the ugliness of Cordelia Street. The houses on the street have a monotonous similarity, as do the residents (lines 543-544, " . . . mere rivets in a machine they seemed to Paul . . ."). Paul's own sense of beauty is "perverted" in that he desires a "certain element of artificiality." But this is probably understandable as Cordelia Street is both ugly and artificial: the walls are covered with paper; the bed is painted; and the collar-box is covered with an expensive fabric that has been allowed to become dirty and "greasy." As we have seen earlier, this sameness and "ugliness" seems to be a result of the Cordelia Street residents' desire to conform in order to prosper in the steel industry.

25) Why does Cather choose to call the street "Cordelia Street." (It's possible that some students will have read King Lear. Whatever the case, read the answers of Goneril, Regan and Cordelia to Lear's questions: "Which of you shall we say doth love us most?" (Act I, Scene I). While Goneril and Regan flatter their father in the hopes of getting the largest share of the kingdom, Cordelia is the only daughter who speaks truthfully).

a) Cather is being ironic. Cordelia is essentially truthful while Cordelia Street is essentially artificial or false.

26) It's probably true that Paul's values are the result of the environment in which he grew up. But other boys, like the "model" young man, have grown up in the same environment without turning out like Paul. How do you explain this?

a) The answer is probably in the combination of circumstances, a combination unlikely to occur with very many youngsters. Paul has an unsympathetic father and no mother. While some youngsters are born into this kind of situation, most are able to find some outlets, through reading, for example, or sports, or another kind of activity. Paul seems to have been a rather passive, and perhaps unhealthy child from the beginning (lines 12-13: "Paul was . . . very thin, with high cramped shoulders and a narrow chest.") Finding it more satisfying to live in a make-believe world than in the real world, his over-active imagination is more susceptible to the influences of the environment. His fantasies gradually become a "perversion" of the values held by the people with whom he comes in contact.

27) In line 657, Paul concludes, just before killing himself, that "all the world has become Cordelia Street." Is there evidence in the story that the values of Cordelia Street are present in other aspects of society. What comments can you make about the following passage?

Lines 169-171: "He reflected upon the mysterious dishes that were brought into the dining-room, the green bottles in buckets of ice, as he had seen them in the supper-party pictures of the Sunday supplement."

a) The Pittsburgh newspapers have contributed to Paul's notion that happiness is luxurious living, and that money is necessary to achieve this kind of life.

28) Lines 193-194: " . . . all of whom went to Sabbath school and learned the shorter catechism, and were interested in arithmetic . . ." Why do the residents of Cordelia Street send their children to church and school?

a) While it's difficult to say for sure on the basis of the limited evidence, the implication is that religion and education are considered important because they prepare children for careers in the steel industry.

c. Answer: Paul's environment effects his behaviour. He doesn't like the industrial town he lives in and longs to escape to a more glamourous environment. The ugliness around him makes him crave beauty. The middle-class values of success and material gain are reflected in Paul and the falseness of his society reoccurs in Paul's dreams. His dislike of his environment and his family situation cause these values to be expressed in a different way. Newspapers also encourage Paul to think that luxury and wealth are all important in society.

IV STAGE FOUR: COMMENTS AND QUESTIONS DESIGNED TO ELICIT SPECIFIC RESPONSE, INTERPRETATION, AND AWARENESS OF LITERARY TECHNIQUE

A. COMMENTS

1. You've read and we've analyzed and discussed this story by Willa Cather. I asked you three questions at the beginning, and as with the other stories I'm going to ask you the same questions again. Have another look at the story, and then we'll talk about it.

B. QUESTIONS

1. What is the author's major purpose in the story? In other words, what is the major theme?

a. The story begins with a title, "Paul's Case." It ends with this comment: (lines 703-705) "Then, because the picture-making mechanism was crushed, the disturbing visions flashed into black, and Paul dropped back into the immense design of things."

Within the frame of reference of this story, the mind is a mechanism. It enables a human being to imagine the blue waters of the Adriatic, unlike a camera which can record only the actual scene upon which it is focussed. The mind is still a mechanism, however; the pictures it makes are dependent on the impressions the mechanism has been subjected to. The universe has some kind of order on a large scale, an "immense design," but within this scheme the individual human being is a product of his experiences.

"Paul's Case" is a case-study, literary rather than sociological or psychological. The "case" is a teen-age boy with a severely abnormal personality: he lies habitually; he is defiant and uncontrollable in school; he indulges in fantasies; he is incapable of establishing satisfactory relationships with people; he steals; he commits suicide. The "study"

is an attempt to illuminate the significant influences (home, church, school, the world of arts, society in general) capable of producing this kind of personality.

To state the theme briefly, "Paul's Case" is a study of an abnormal personality, the purpose of which is to elucidate the significant influences.

2. How does the story cause you to think or feel in these ways?

   a. Question: How does Cather show the reader of "Paul's Case" which elements are especially important for the reader's understanding of the theme? In other words, what are some of the literary techniques used by the author?

3. What do you think or feel now about the story?

APPENDIX C

SAMPLE PROTOCOLS

PROTOCOLS OF STUDENT NO. 3

Pretest Protocol

I do not think Joseph Conrad's "Youth" was an especially good story. It is old fashioned, dated, a story whose style and purpose appeals more to the people of the Victorian era than to the people of today.

Conrad's style is very proper but not very exciting. The story he tells is a very romantic and dramatic one, but he tells it in such a prim and proper way that it loses its excitement. He is speaking through Marlow, a salty English sailor, it is rather hard to believe and rather out of character to hear a member of the merchant marine talk in formal English. Dialect or informal language would have been better. There is very little variety in sentence structure, they are either long and hard to follow or short about four or five words in length.

Conrad uses many nautical terms which I do not understand the meaning. I must guess the meaning of these words by context, making the story very hard to comprehend and follow. The language is not that of today but of the Victorian era, they would find it easier to follow.

The subject that the author deals with, as the style was also of more broad appeal then, than today. People had a great interest in the sea, in imperialism, excitement and the Far East. People then also liked to have philosophy, deep hidden meanings, symbols and truths in all of the books that they read. Conrad, aiming to please, supplied all of this. In a supposedly simple story of a youth's first sea voyage, to the East, the romantic, mysterious and somber East. Conrad puts in a few words about youth. Youth in his opinion is a time of great excitement, of strength and love. Then one is able to undergo great hardships and to enjoy them. It is a precious time, passing quickly and gone before one even knows it. It did not seem so marvelous at the time but looking back from old age, appears invaluable.

I thought that "Youth" was better than the other short story by Conrad that I have read for reading enjoyment. The plot was much clearer and easier to follow, although this may be because my reading skills are more highly developed now. There was not as much symbolism, one did not always have to hunt for hidden meanings. "Youth" is told in the same style as "Heart of Darkness" a story within a story. The emergences in "Youth" are more clearly defined and shorter. As in "Heart of Darkness" both start and finish in the "outer" story, after the completion of the old sailor's tale. Conrad stops the excitement from building up, and brings us back to the outside by reminding us that this is only an old sailor's tale by the use of the sentence "Pass the bottle." This also helps to characterize Marlow and may be Conrad's attempt at humour. I do not think it is a good idea to break down the excitement like this. An adventure story without exci-

tement and suspense has lost much of its appeal. The main purposes of "Youth" and "Heart of Darkness" are not to entertain with an exciting story but to convey hidden messages. An adventure story should just be simple, an adventure story.

Posttest Protocol

After rereading "Youth" by Joseph Conrad, it seems to be a bit better, its purpose clearer. Conrad's "Youth" seems to me to be a story of great conflict, mainly between the young and the old. Conrad's theme is about Youth and Life, he uses many techniques to make it clearer.

I think that Conrad's theme is on two levels. The first being that all life is finite, it and all of the achievements and periods within it must come to an end, disappear. The second is a theme about Youth. Youth is a time of blissful ignorance, inexperience, romance, and excitement. One thinks one could live forever, do anything and see everything. But one soon finds otherwise, youth soon comes to a close, and things become lackluster and everyday reality is no longer glamorized, seen through a veil.

The sea is a great proving ground for youths. A man can prove his strength and his intelligence, and dream his dreams and even about countries and cities in far away places.

There is much conflict between and stress upon the youth and the aged in this essay. This helps Conrad to illustrate and stress his themes. Marlow a young man goes to sea on a real old tank of a boat, - "all rust, dust, soot and grime." But it is a boat with determination, the Judea, it will "do or die." The Captain Mr. Beard and the first mate, Mahon were both very old and they shared the boat's determination. Conrad, represents youth and the two superiors, the old. They are in conflict and youth wins. Marlow the youth's representative is the first to make it to the East after the blowing up of the boat. The captain, the aged, after losing his ship is a broken figure.

The ship too is in conflict with youth. It is determined to win by reaching Bangkok but it does not. Just after it was about to leave Falmouth harbour, it is hit by a steamer, a young modern boat and is stopped. The old boat must stay in the harbour. It and old age has had bad luck. Even the ocean is against it. The boat has been put back four times, but it does not become any less determined. It is recaulked and its luck seems to change. The rats, an omen of back luck, leave its hold. It sets off again and the weather, which had previously been bad, is beautiful. But this is just a touch of irony. Soon the boat is in trouble again. The cargo catches on fire. It does not, for a long time kill the boat - it smoulders on and on hanging on to the old boat with the same tenacity and spirit. Both will do or die. Whatever measures the aged captain and his crew take, the fire still

holds on and it eventually wins. I think that the fire represents youth because of several lines of Marlow's after the destroyal of the boat. Youth has "the heat of life in the handful of dust (coal dust perhaps), the glow in the heart that with every year grows dim." Youth is a thing that smoulders on, it can be put out but does not want to go out, just like the fire. It fights versus the aged, and experienced, which are trying to put it out. Even the aged can have youth though the Captain and the ship, although they are old, have not lost their spirit. They were young at heart. They lose this youth though in their fights against nature.

PROTOCOLS OF STUDENT NO. 26

Pretest Protocol

I do not particularly like the works of Joseph Conrad. There are many reasons why I feel the way I do and I feel I must justify my opinion of his work with these reasons. This short story, "Youth" is a very good example to use because there are, in it, many of the reasons I base my opinion on.

To begin with I find his stories concern quite trivial events. The story he has written here simply deals with a ship and its various problems. It is possible to see Conrad is describing the great feeling of youth in a type of comparison with the excitement of travelling or working on a ship but that theme of the story seems to underlie the obvious theme in too great a depth. In other words it is not emphasized enough if that was the main goal of the author.

I also feel that the work of Conrad deals too specifically with a certain environment or setting. His details are too limited to one specific setting. For example in "Youth" one must be fairly familiar (too familiar to obtain enjoyment and easy reading), with terms that refer to ships or seagoing language. One must have some background in that type of language or it is easily possible to lose your way in some of the details and events that are happening.

The possibility of not grasping the "jist" of the story is not only the result of the specific "sea" terms but can also stem from some of the other vocabulary. It is not enjoyable reading when one must sit with a dictionary close at hand and have to look up every third word or so. Perhaps this fault cannot be looked at as a valid reason and perhaps the ignorance of the individual should be blamed but still it is one of the reasons for my dislike of the work. I believe that easier terms and simpler language would have gotten the point across in a way that would have been just as effective, if not more since more people, including I, would have understood it better.

The many long and intensive descriptions used by Conrad were entirely too long and intensive for the topic he was trying to describe. For example, on page twenty-eight, Conrad describes the burning ship. The statements he makes and the words he uses are indeed very descriptive but the whole thing becomes too long and drawn out until it becomes so boring (simply describing a burning ship for about fifteen lines) that you finally just skip over the last few, and it could be you missed something important. There are, however, sometimes places where a brief description is fitted in and is very effective. Conrad certainly does have the talent for writing good descriptions but he is slaughtering his own work by using such lengthy ones for simple things.

As was mentioned before, I feel Joseph Conrad's "theme" was

lost somehow in the story. Perhaps it was through the language or simply through my ignorance but I feel it was definitely lost. The subject of youth seems like such a good topic for a story to be written on and yet it seems almost as if this whole story had barely anything to do with the topic itself. Of course, it does not have to be right on top of the story or the subject does not have to be dealt with in every line but from this story I found only various problems that could arise on a ship. Youth seemed a type of bi-product or by-line of the story. I thought it could have been emphasized more strongly.

So far I have been mainly criticizing the work of Joseph Conrad and perhaps I don't even have the right, experience or validness to do so. However the statements I have made about his work are only my opinions. I do believe too that there are some things I liked about the story and I can see where some people could really enjoy Mr. Conrad's story called "Youth." If I liked stories about the sea I would have a better vocabulary on that subject and could probably follow better the activities that were described in the story. The story is written in such a way that makes it sound as if the man telling the story is very educated and though difficult to explain why, that appeals to me. I suppose it is good for you to have to read something which must hold your complete attention in order to follow and understand what you have read. This story does do just that. The lengthy sentences and descriptions must be read carefully in order to follow the idea.

From my other experience with Joseph Conrad's work I think I can honestly say that if I had not been given the assignment of reading this story in class I would never have read it. When I realized the story was written by Conrad I was unenthusiastic about going through it. It proved to be quite typical of his type of work and employed quite the same characteristics. However I found this story to be a better one.

Posttest Protocol

After studying many other short stories it is now possible to pick out or see some of the symbols and significance in Conrad's story of "Youth". In the previous free-response on the story I stated that I could find no way in which the title really applied to the story. I think I have changed my mind. The story centered around Marlowe as a young man and on his first important voyage. At that time it was exciting, a challenge. As Marlowe sits around with his contemporaries (all middle-aged men as he himself is) telling the story of his younger days, he looks back on those days as "a memorable affair." (page 8) He realizes now "How time passed." (page 9) The day he got the position of second mate on the Judea "It was one of the happiest days of my [his] life." (page 9) and "I [he] wouldn't have thrown up my [his] new billet for a fortune." (page 9) Everything about the ship and the cruise could be related to his age. The name of the ship being touched with an air of romance appealed to his youth. The hard work, excitement, and

invigorating environment affected his youth. It was important to him as it is to any young person to have or do something which "might stand for a symbol of existence" (page 8) or show that you have made an accomplishment in life. To Marlowe, the voyage he made on the Judea when he was a younger man was that symbol. Perhaps they did not succeed in getting the cargo to the destination but still they arrived and it was the voyage itself which was the true test and experience.

"Youth" was not simply the story of a ship and its problems on a voyage. The story represented wishful thinking on the part of the man telling it. Marlowe sat with other men who were in very important and prominent positions. All of these men had started out in the merchant service and so had all had the taste of the sea. Now as they sat listening to the story of Marlowe's first voyage to the East they could probably all relate to it and looked back on their early years on the sea. They seemed to think the sea was the life since "no amount of enthusiasm for yachting, cruising, and so on can give [the fellowship of the craft of seamanship] since one is only the amusement of life and the other is life itself [meaning the sea]" (page 8). Instead of going in for the jobs in which money was the main objective, probably most of these gentlemen, after listening to the story, would wish they had kept on in the merchant service. Especially when Marlowe described Capt. Beard, I believe their longing for the sea would have been intense. They would realize that money from a job was not the most important thing in one's life. They would maybe have been much happier had they chosen what they really liked doing.

Another point which supports Marlow's present unhappiness was the line of "Pass the bottle" after certain lines. It was not the fact that he was drinking that supports his unhappiness but the certain parts where this came in. One example of this was on page 14. During the flooding of the ship when Marlow was working very hard he began to think. He was pleased at keeping up so well at his age. He "had moments of exultation." (page 14) To him the ship was not an old rattletrap but instead "an endeavor, the test, the trial of life." (page 14) He thought of the ship "with pleasure, with affection, with regret - as you would think of someone dead you have loved," (page 14) He said he would never forget her and once more exclaimed "O youth!" It was after such a memory that Marlow also said, "pass the bottle" almost as if he needed something to drown out his unhappiness of the present. Thinking about the happy days of the past was too much for Marlow.

Near the end of the story Marlow explains he has, since his first voyage, seen the East but still he pictures the East as the place it was on his first voyage; the voyage he made in his Youth. That moment he first saw it, it was "Only a moment; a moment of strength, of romance, of glamour - of youth!" (page 33) After listening to Marlow recount his story all of the men now in prominent positions of business agreed that the days of their youth were the best days of their life and the something they looked for out of life had already unknowingly passed by them. It had happened in their youth. Young people are longing to be adults and adults are always longing for that wonderful time back again - their youth.

PROTOCOLS OF STUDENT NO. 1

Pretest Protocol

The story Youth by Joseph Conrad left me with several different impressions. I noticed after finishing the first page that there was far too much description. In my mind, the story would have been much more interesting if alot of the tiring explanations and descriptions had been left out. Even where description was necessary, such as when the ship, the Judea, was described the wording made the description dull and lifeless.

Since I have no interest in tales of the sea, the story couldn't hold my interest. When I read it through the second time, the story became a bit clearer and a few things caught my interest. I thought that the relationship between Mr. & Mrs. Beard was an extraordinary one. They understood each other very well, and seemed very happy with each other. Another thing that I found interesting was the fact that superstition and custom meant alot to these sailors. They were very worried and upset when they saw the rats leaving the ship. And they felt that it was their duty to stay with their ship until it sank.

If the story had been shorter, perhaps the humorous parts of the story would have been clearer. When you look at all the mishaps that happened to that ship, and then look at the reaction of the sailors and the people of Falmouth to these accidents, it can really be funny. There is a question however, of whether or not Conrad wanted any humor in his story. If he didn't want any humor, he certainly succeeded in creating a story that doesn't have any. Although I am sure that the story was meant to contain suspense, I didn't notice too much of that either. The use of all those sailing terms and jargon threw me off track completely. Areas of the story meant to be filled with suspense, such as the fire in their cargo hold, he destroyed by sticking in a few sentences about how he enjoyed the battle because he was young.

Another point I would like to make is Conrad's choice of a title. To me the title had very little or nothing to do with the main idea of the story. Being young might have helped Marlow survive the ordeal, but this did not seem to be the point of the story. It was mainly concerned with the battle of a handful of sailing men against a ship, the sea, and the weather.

Conrad seemed to mention many insignificant things in his story. A good example would be on the second page when he speaks of Jemmyn, the North Sea Pilot. There is no apparent reason for this man's name to be mentioned, because you don't see it again in the story.

Two thirds of the story speaks of and refers to the ship. Conrad dwells more on the Judea than he does on the people who made the story, the sailors.

This is the first story written by Joseph Conrad that I have ever read, and the first thing about his writing that caught my eye was his style. He had a person from the present telling the story in a flashback style, and the story was often interrupted by conversation such as "Pass me the bottle." Although I personally thought this style of writing was confusing, some people might have liked it, as it is a change.

I can see how every person who read this story might have different likes and dislikes about it. Each person could have taken a different meaning out of each of the episodes because of the amount of description in the story. Certain details might have caught your attention whereas others would not.

As a closing comment I would like to say that if Joseph Conrad's other short stories are anything like this one, I would rather not read them.

Posttest Protocol

In going through this story a second time, a few things came to my attention. The first thing I noticed was that although the people who were gathered together at the start of the story, each had different occupations, the fact that they were all associated with ships and the sea, gave them a common bond. This common bond seemed to erase their different views in politics and their different social status.

In the story "Youth" when Conrad describes the captain, he refers to his eyes as having a candid expression. Perhaps as in "Old Man at the Bridge" he is trying to give the impression that the old man is far seeing and has an idea that the Judea is doomed.

The name of the ship, the Judea, suggests something in itself. Perhaps the name is supposed to remind us of "Judas" the traitor. In a sense that is exactly what the ship is, it betrays the faith that the crew and the captain have in it. The motto of the ship "Do or Die" is mentioned several times throughout the story. The ship certainly does stick to its motto, when it fails to reach the East, its cargo catches fire and the crew is forced to leave the ship.

Mrs. Beard appears in the story as the only character mentioned who is not directly associated with the sea. This gives the story a sense of reality. Marlow mentions several times while narrating his story, especial during the crew's battle with the sea and the ship that everything seemed unreal. The ship and the crew and the sea, were by themselves. He says that there was a sense of timelessness. This is a direct reference to his youth. When you are young, time goes slowly, but as Marlow says at the start of the story, (speaking as an older man) twenty-one years go by very quickly.

Several facts in the story show us that Marlow was really a very irresponsible youth. He sees Jermyn as an old, dismal man who questioned his decisions. Perhaps Marlow resented anyone who didn't take his word for things. When Marlow describes the mishaps that the Judea had, he speaks of them with excitement and calling it great fun. When the Captain and Mann become worried about the fire in the hold, Marlow suddenly sees them as old men. In other words, the fire didn't bother him an awful lot. Marlow realizes the foolishness of his youth, because while narrating the story he often interrupts the tale, by saying "Oh Youth" or "Foolish Youth," etc.

Marlow makes a continual reference to things being old. The ship is old, the Captain is old, Mrs. Beard is old, Mann is old, etc. Perhaps then he thought he would never grow old, and now that he has, he wants his youth back again and cherishes his memories. The fact that Marlow often says "Pass the bottle" when he speaks about his youth might show that he really is bothered by being old.

This trip to the East was a new experience for alot of the people on the ship. It was Marlow's first trip to the East, it was also his first voyage as second mate. It was the captain's first trip in command. Both Marlow and the Captain got something from the experience. Marlow gained experience, and perhaps maturity and the Captain lost his dream, but gained the respect and loyalty of his crew.

In the last paragraph Marlow hints that part of life dies along with youth. He says that he believes in youth, and that with age comes disillusionment and weariness. The wrinkles of age each represent something, love, success, failure, etc.

I think that in Conrad's eyes, you should enjoy being youthful and foolish while you can, don't try to grow up too fast because when you grow old you have nothing but memories to cherish.

PROTOCOLS OF STUDENT NO. 13

Pretest Protocol

The only past contact I have had with any of Joseph Conrad's work was "Heart of Darkness." The stories are written with some of the same principals. Both are a story within a story. Both are told by the same character "Marlow". The author seems to like the sea for in Heart of Darkness the story is told to friend on the bow of a ship and this one is a story about a ship.

If I remember clearly Joseph Conrad's native tongue was not English therefore he had to learn English well enough to write in it which is a semi-outstanding feat. I think his writtings tend to show this. When you think, thoughts seem to flow freely but his writing doesn't. His thoughts often stop in mid sentence where he puts in a dash or three little dots.

He is writting in the old style of long sentences. It used to be that successful writters like "Dickens" and others from that time wrote with an average of 50 words a sentence where as today, the successful writters are down around 20 words a sentence.

Joseph Conrad also tends to be very descriptive. He seems to be trying to draw you a classic picture rather than telling a story.

His stories seem to be aimed more to symbolism rather than entertaining the reader. Here I think that he is trying to symbolize youth with the broken down old ship, That "Marlow" is the second mate on for the first time. He says that he himself was in his youth while the ship wasn't.

Here he presents to the reader of a ship that was once very proud in its youth, a ship that could sail across the ocean with ease Like a 18 year running a mile by a 45 year old, beer bellied, T.V. watching man.

The ship in its old age was trying to prove that she was still able to do the things she used to, to show that she still had some of that youth. She tried and tried but always failed as so often do older people trying to show they once loved youth. The author I think is trying to say that youth is something like "You don't know you've got it until its gone," then its to late.

The symbolism of youth keeps coming up all through the short story. To show that the ship is way out of its youth he says that the Judea, Wilmer, and Wilcox have been ashore some twenty years.

Marlow is telling his story that he was able to mark pace with

the younger men on the voyage when they did the chores. But will you notice that he was unable to surpass them. As it is with life. When you are a little past your prime you always try to keep up but you eventually become like the "Judeau" and you can't make it no mater how hard you try.

He also coments on that youth does not have something like respect or prestige. The ship had prestige from its past voyages, the old captain had his, the middle aged Marlow had just a little, for he was second mate, but the youthful men they had not at all, they were just the crew. Age also does not bring beauty, the ship was old and with a lot of dust on her deck. Also his description of the captain is non to pretty.

The two peaces I have read by Joseph Conrad I have found very hard reading and no flowing of words and lacking in any form of excitement. Any excitement seems to be played down. For example one man had fallen in the water and was swimming and keeping up with the ship. What excitement there could have been expressed in the story wasn't mentioned at all.

Joseph Conrad seems to aim his readings at the philosophical reader, who must really get tied up in the writting and kind of go right into the mind of Joseph Conrad. This is why I think it appeals to so few people, myself included, because when we read we like to have all philosophy explained when its in print, we also don't like to think much. We want a story we can read with as little mental usage as possible. So Joseph Conrad is kind of left in the book shop.

There seems to be just to much symbolism which leaves so many of the readers out of the purpose of the story. If you miss all of the symbolism the story makes little or no sense at all, All you left with without the symbolism is a very dry and listless plot. (A burnt cake).

I think that you could likely take the class through the whole story bit by bit and show us all the little things which are important. Then after a lot of work we would all know the points Joseph Conrad was trying to make. The question is would it all be worth while? I can really not be expected to answer this question for I am supposedly only a youth. The question is for the elders to answer. At what time does age begin and youth end and at what time could I answer the question for myself. I suppose at death but then again maybe not. You answer that and you will have eternal youth.

Posttest Protocol

Having read the story through the second time the story seemed to have read a little easier. The story and plot came through much clearer. The characters came out better also. The sentence structure seemed not so jerky as I first thought it was.

Knowing that most things in the universe originated from a specific point (so the way our minds are trained to think) it would not be hard to draw connections between two specific things. Having said this I wish to warn you that many of the things I say about the story are bound to seem ridiculous. They are totally the thoughts of a person who tries to understand but may often end up in a total reverse position.

Joseph Conrad seems to love the character Marlow, and sailing for they both have been parts of his other stories.

The word Youth is brought up multipal times in the story. It is also the title of the story so I shouldn't be wrong if I try to think that the story is trying to make a point about youth. In the story we find that there are characters of youth, middle age and old. There years seem to be stressed just a little by the author. Which also points to a theme about youth.

In the story the center of activity surrounds an old ship named Judea with a motto "Do or Die" printed under her name. Which is ironic because this ship couldn't "do" so it "died". She tried many a time to get the coal to Bangkok but also she could not and finally went down in flames.

There seems to be a strong bond between the old captain Beard and the ship for when it went down he did not wish to abandon her and why did he say youngest first when it came time to abandon ship. Does this symbolize a stronger bond between old and old rather than young and old. Possible because the older people understand each other.

"Do or Die" seems to me to be a motto of youth. It reminds me of the young men who fought in the battle of Britain. That was a truly "do or die." And it seemed to be in an awful funny place (on an old ship). But we must remember that this old ship once had a youth and that it likely did continually "do" in its youth. But now it was old and remembering its youth and probably felt it could still carry the burden of the coal. Even though it tried and tried it couldn't complete the voyage. Oh! if only she was young! and in her Youth. It possibly shows that it isn't easy to grow old and it isn't fun either.

Why did the rats abandon ship just after it was repaired. Why the ship was safer than it was before but they still left. Could this be drawn as a parallel to how the Indians abandoned the old people when they were not long useful and how today we abandon the old people and put them in the homes. If to have them around would be too much of a reminder that our time some day will also come when our children will shut us away.

Why did Marlow have a bond with the ship for he was young and it was old? Could it be that he was to young to realize what age meant, he still had youth so what did he care. It would be like the grand-

children playing with the grandfather. A simple bond between young and old.

Why did Marlow after abandoning ship and now having his own comand, want to break away from the master ship which could hold them all in case of a storm. All he had was a fourteen foot boat but he still wanted to break away. Could it be that the larger life boat represented parental care and like so many youth he wished to be rid of it? He wanted to get out from under his mother's wings and prove he could fly.

And at this time the youth wants to prove he is so much better than the aged by beating them. Marlow did by beating the captain into port.

Now what does all this hap hazard thinking have in common and what does it prove. If I gave you the following sentence. Kathy plays cards on Friday generaly speaking or Freight cars go down all elevators backward. Did you know that from these two sentences you can symbolize the order of classification of Biology and the order in which sharps come in music.

Kingdom	F
Phylum	C
Class	G
Order	D
Family	A
Genres	E
Species	B

The point is this. Conrad wants us to draw certain things from his story like the sentences above. He really will never know. For all we no English could be one big failing but then again maybe not. The joke may be on us for in this may be the answer to the meaning of life, or the clue to the meaning of the universe. And the thing is we must keep teaching and thinking for it or man will never truely be satisfied.

Well what do you suppose where my little tracks of thought have led me. Well maybe in the wrong direction or maybe in the right direction. Well I think Conrad's theme might just come down to this if everyone had a choice. I think they would want to remain in their youth. "O youth" the cry of the aged. Youth tends to have the theme "Do or die" and that they are care free. A conclusion that youth should not be so care free and think a little more before they move and think that they aren't so much better than the aged.